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THE SCHOOL OF MUSIC
ANNUAL ANNOUNCEMENT
1919-1920

Published Weekly by Northwestern University
Northwestern University Building
Volume XIX, Number 38 Chicago **APRIL 26, 1919**

ANNOUNCEMENTS

A course will be offered in 1919-1920 in Piano Accompanying for voice or instrument, under Professor Beecher. It will be in one-hour periods, once a week in groups of three students, the fee being $15.00 per quarter per student.

Students desiring to do partial work only are accepted. All theoretical studies are listed in Classes; but Private Lessons may be taken in most of them upon payment of the proper fees.

Pursuant to action of the faculty, persons who have received from Northwestern University the degree of Graduate in Music prior to June, 1918, may qualify as candidates for the degree of Bachelor of Music by doing full work in residence for at least one Quarter. Such candidates must show by examination and by satisfactory performance or thesis that they meet the full regular requirements for the Bachelor's degree as published in the Catalogue Bulletin of 1918-19 of the School of Music.

In like manner persons who have received the degree of Bachelor of Music from Northwestern University prior to June, 1918, may qualify as candidates for the degree of Master of Music by doing full work in residence for at least one Quarter. Such candidates must show by examination and by a satisfactory thesis that they meet the full regular requirements for the Master's degree as published in the Catalogue Bulletin of 1918-19 of the School of Music.

Northwestern University

EVANSTON-CHICAGO

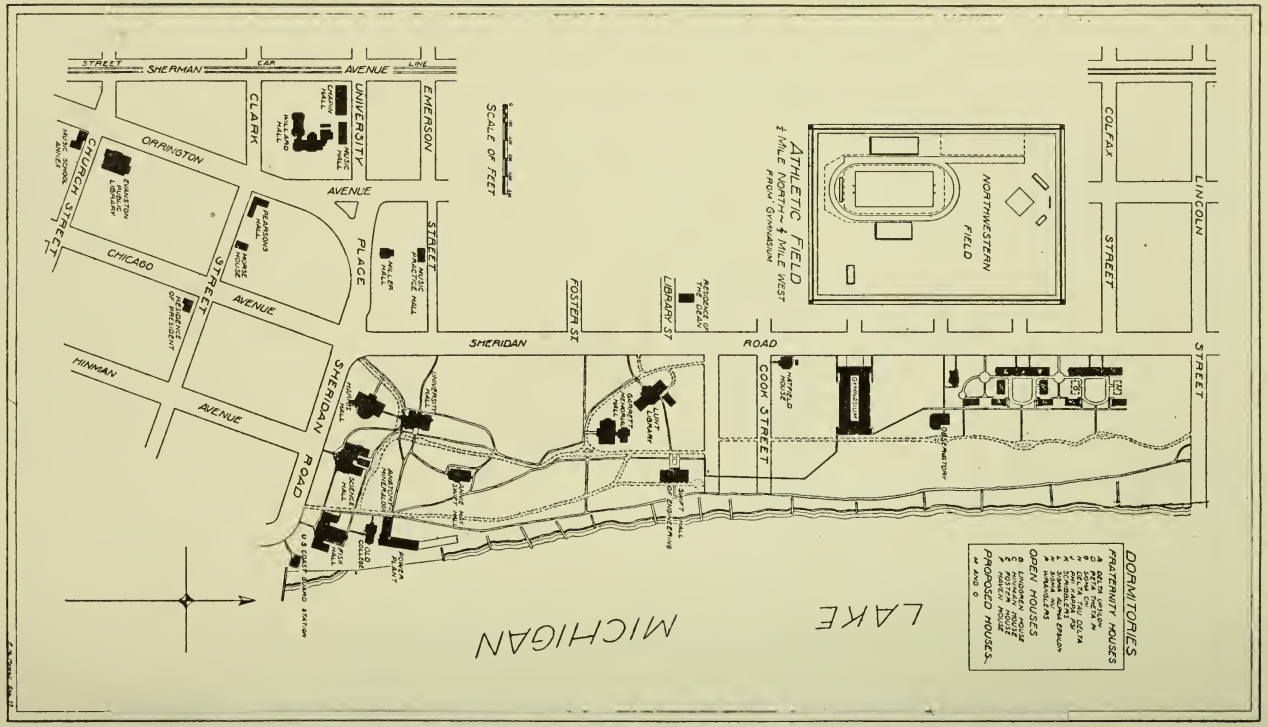
THE SCHOOL OF MUSIC

ANNUAL ANNOUNCEMENT

1919-1920

Published by the University

July, 1919



Showing location of the campus of Northwestern University and of buildings of the schools and colleges in Evanston, Illinois

THE scholastic year is divided into four quarters of nine weeks each. Summer School commences the last week in June and continues for six weeks.

Students are advised to enter in September if possible, as the theory classes begin at that time and move in solid year courses.

However, certain classes in first year Theory subjects are begun in the Third Quarter, and by continuing the work through the following Summer session, it is possible to overtake the regular program.

Private lessons in any subject may begin at any time.

Calendar

1919.

Sept. 22, Mon. First Day of Registration.
Sept. 25, Thu. First Quarter Begins.
Nov. 26, Wed. First Quarter Ends.
Nov. 27, Thu., to Nov. 30, Sun., Thanksgiving Recess.
Dec. 1, Mon. Second Quarter Begins.
Dec. 25, Thu., to Jan. 4, Sunday, inclusive. Christmas Recess.

1920.

Feb. 11, Wed. Second Quarter Ends.
Feb. 12, Thu. Third Quarter Begins.
Apr. 14, Wed. Third Quarter Ends.
Apr. 15, Thu. Fourth Quarter Begins.
June 16, Wed. Fourth Quarter Ends.
June 16, Wed. Annual Commencement.

Administrative Officers

Thomas Franklin Holgate, Ph.D., LL.D., President *ad interim.*

Peter Christian Lutkin, Mus.D., A.G.O., Dean.

Mary Ross Potter, M.A., Dean of Women of the University.

Clarence Stephen Marsh, B.A., University Registrar.

Elizabeth Shotwell Burger, B.A., Mus.G., Assistant to the Dean of Women for the School of Music.

Irving Hamlin, Secretary.

The Faculty

Peter Christian Lutkin, Mus.D., A.G.O., Professor of Theory and Composition.

Harold Everard Knapp, M. A., Professor of Violin and Ensemble Playing; Director of the Violin Department.

Arne Oldberg, M.A., Professor of Piano and Composition; Director of the Piano Department.

George Alfred Grant-Schaefer, Professor of Voice Culture; Director of the Vocal Department.

Osbourne McConathy, Professor of Public School and Community Music; Director of the Public School Music Department.

Stella Skinner, Lecturer on Art; Professor of Design, Painting and Public School Drawing; Director of Art Department.

Louis Norton Dodge, Mus.G., Assistant Professor of Theory; Instructor in Piano and Ensemble Playing.

Carl Milton Beecher, Mus.G., B.Mus., Assistant Professor of Theory and Composition; Instructor in Piano.

Lewis Randolph Blackman, Instructor in Violin.

Day Williams, Instructor in Violoncello.

Margaret Cameron, Instructor in Piano.

Nina Shumway Knapp, Instructor in Piano.

Victor Garwood, Instructor in Piano and History of Music.

Charles John Haake, Mus.G., Instructor in Piano and Normal Piano Methods.

Alta Dorothy Miller, B.L., Instructor in Voice Culture.

Gail Martin Haake, Instructor in Piano and Normal Piano Methods.

Walter Allen Stults, Mus.G., Instructor in Voice Culture.

Lura Mary Bailey, Instructor in Piano and Ensemble Playing.

Myrtle Hatswell-Bowman, B.Mus., Instructor in Voice Culture.

Alphonse de Salvio, Ph.D., Professor of Romance Languages in the College of Liberal Arts. Instructor in Italian Language and Diction.

Wilhelmina Christiana Pfirshing, Instructor in English, German, and French Languages and Diction, and History of Music.

Elizabeth Shotwell Burger, B.A., Mus.G., Instructor in Piano.

Arthur Stanley Martin, Instructor in Organ and Piano.

Rollin Malbone Pease, B.A., Instructor in Voice Culture.

Alice Elizabeth Jones, Instructor in Public School Music Methods.

Willis Lemon Uhl, Instructor in Psychology; Instructor in Education in the College of Liberal Arts.

Edwin Stanley Seder, B.A., F.A.G.O., Instructor in Organ.

Mary Edna Macdonald, Mus.G., Assistant in Violin.

Mark Ernest Wessel, Mus.G., B.Mus., Assistant in Piano.

Electa Louise Austin, Mus.G., Assistant in Piano.

Mildred Elizabeth Rood, Mus.G., Assistant in Piano.

Charles Elliott Fouser, Assistant in Public School Music Methods.

Margaret Fabian, B.S., Mus.G., Assistant in Voice Culture.

Myrtle Viola Johnson, Assistant in Public School Music Methods.

Hattie Lloyd Hamlin, Assistant in Piano and in Musical Kindergarten Classes.

Madeleine Helen Ruff, Mus.G., B.Mus., Assistant in Piano.

Bernice Lorena Austin, Mus.G., Assistant in Piano.

The School of Music

Northwestern is a pioneer among the few American universities which maintain complete Schools of Music with independent faculties and degree-conferring powers.

It has developed in a large and comprehensive way, courses of music intended to fit its students for professional careers as performers, composers, theorists, teachers, or critics; and these courses have drawn mature and talented students from all sections of the country.

Moreover, it provides for the study of music as an element of general culture or as an accomplishment. It also maintains a Preparatory Department for beginners of all ages.

History

Facilities for the study of music have existed in the University since 1873, when the Evanston College of Ladies together with its music department was absorbed by the College of Liberal Arts of the University.

In 1891 the department was reorganized and placed in charge of its present head. So rapid was its growth and such was the character of its development that in 1895 it was made a degree-conferring school, with its Dean and Faculty, bearing the same relation to the University as its other professional schools of Law, Medicine, Dentistry, Pharmacy, Engineering, Commerce, and Oratory.

Music Combined With College Study

Northwestern University thus presents the rare opportunity of studying music in a college atmosphere. In its high standards of scholarship and its thorough methods of instruction, the School of Music is co-ordinate with the College of Liberal Arts, with practically the same rules for attendance, discipline, and examinations. An interchange of work is in effect between the College of Liberal Arts and the School of Music. The registration of a music student in certain courses permits properly qualified high school graduates to take five hours of work in the College of Liberal Arts without extra fee and at the same time Liberal Arts students have choice of a number of theory of music subjects as electives.

The Thorough Musician

The modern musician, whether professional or amateur, must be something more than a clever performer. He should have an intelligent conception of the material of music, a firm grasp of fundamental artistic principles, and a discriminating taste.

Northwestern particularly welcomes the earnest, capable and diligent student, who desires to comprehend adequately and interpret worthily a noble art.

Graduate, Bachelor and Master Courses

The various courses include both the theoretical and practical study of music, embracing Applied Music, Theory, Public School Music and Art. Entrance requirements, both general and musical, are defined on page 13. Students may also register for partial courses or for single subjects.

Advanced Standing

Students who prove by examination a satisfactory quality of previous training, may be admitted to regular courses with advanced standing.

Students may make up deficiencies in preparation or failures in course either by study in Summer School or by private coaching.

Diplomas With Permanent Value

A certificate earned by four years of successful study in a nationally-known University is a security that does not depreciate in value. Northwestern stands solidly behind its accredited graduates and adds prestige to their work.

"Pi Kappa Lambda."

The present year sees the installation at Northwestern University School of Music of the Alpha Chapter of the "Pi Kappa Lambda," the national honorary musical fraternity. Modelled after "Phi Beta Kappa" of the College world, it is proposed to bestow equivalent honors upon music students of superior scholarship, talent and high purpose. Its membership already includes musicians of eminent attainments.

Advantages of Music Study in Evanston

Evanston, a city of 35,000, is the most beautiful residence suburb of Chicago, and adjoins its northern limits along the shore of Lake Michigan. Beautifully situated on the shores of Lake Michigan, with its park-like streets, its artistic homes, its libraries, art collection, noted public schools and splendid churches, it is an ideal residence for students. The University now has an attendance of over five thousand students in all departments.

Churches of all denominations abound, with numerous societies for young people. The community is noted for its active religious life, its philanthropies, and its lively interest in the sociological problems of the day. Students may enjoy frequent addresses by noted statesmen, jurists, clergy, educators, sociologists, literateurs and men of affairs at little or no cost.

The university charter prohibits the sale of intoxicating liquors within four miles of the campus. Rigid enforcement of this law has kept the community unusually free from immoral influences for over sixty years.

Social Regulations

All reasonable freedom is allowed in social matters, but a certain amount of supervision is exercised to protect the interests of student life. In contrast to the conditions obtaining in large cities, the young women are housed in close proximity to their work, and are safeguarded by surroundings which are healthful and helpful to the physical, mental and spiritual life. In their social relations they are under the charge of the Dean of Women and her assistants.

How to Reach Evanston

Evanston is reached by frequent suburban trains on the Milwaukee division of the Chicago & North Western Railway. It is also connected with Chicago by the Northwestern Elevated Railway, as well as by an electric surface line. The Chicago, North Shore & Milwaukee Electric Railway now gives transit north from Evanston to Milwaukee.

The railway station nearest the School of Music is that announced simply as "Evanston" or "Davis Street, Evanston," not "Main Street," "Dempster Street," nor "Central Street."

Thorough Scholarship

The advantages may be briefly summarized as follows:

1. Private instruction in instrumental and vocal music is offered by a faculty the individual members of which represent an unusually wide scope of ability and experience.

2. Harmony, counterpoint, musical form, composition, sight singing and ear-training are taught by improved and practical

methods. The time devoted to these subjects is nearly double the amount ordinarily given in music schools. This is made possible by the fact that students live in or near the School, while in large cities they are dispersed over a great area, making frequent recitations an impossibility.

3. Extended courses in musical analysis and musical appreciation cover a great variety of the best instrumental and vocal music.

4. College studies to the extent of five hours per week may be taken in connection with the regular music course without additional cost.

5. Thorough drill in ensemble playing and sight-reading for piano and organ students is afforded by means of four-hand arrangements of the standard classic overtures and symphonies. In the higher classes, stringed instruments are added.

6. A complete symphony orchestra and a junior orchestra offer the rare privilege of obtaining professional orchestra routine, and of becoming familiar with great orchestral works.

7. A thoroughly equipped department of Public School and Community Music is maintained together with courses in Art.

8. Five different choral bodies, numbering from thirty to six hundred singers, give unequaled opportunity for part-singing and note-reading. They also give intimate familiarity with a wide variety of chorus music, ranging from simple anthems to the great classic and modern oratorios.

CONCERTS

The Chicago North Shore festival, The Evanston Musical Club, the School of Music Symphony Orchestra, the Artist Series and the faculty concerts are detailed in the Appendix, beginning on page 81.

The Chicago Symphony Orchestra (founded by Theodore Thomas) gives a series of twenty-eight pairs of concerts each year in its own especially designed building. The greatest living solo artists appear at these concerts, and the orchestral repertoire embraces practically everything worthy of performance. Each program is given on a Friday afternoon and repeated the following Saturday night. The afternoon concerts are of special convenience to the students, and the lesson schedules are arranged so far as possible so that the afternoon concert may be attended. Tickets for these concerts may be obtained for twenty-five cents.

Organists of renown, and the finest quartets and chorus choirs may be heard by the lover of church music in the numerous churches of Evanston and Chicago.

The permanent establishment of the Chicago Grand Opera Company insures an extended season of the best opera each year. Chicago vies with New York, London and Paris in its presentation of world-famous artists, superb orchestra, and elaborate stage settings.

Residence for Women

All women students of the School of Music are under the especial care of a member of the school faculty, who acts as assistant to the Dean of Women of the University. All matters of conduct and living arrangements are under her jurisdiction.

Willard Hall, the largest women's dormitory of the University, is reserved for students of the College of Liberal Arts, and for a very limited number of students of the School of Music. Application must be made to the Dean of Women, Willard Hall, at least six months in advance.

Pearsons Hall and Chapin Hall are for students of limited means and are in charge of an association of women living in Evanston, incorporated as the Women's Educational Aid Association. This association considers the claims of all applicants for admission and has a friendly supervision over the residents of these halls. The lighter housework of Pearsons and Chapin Halls is done by the young women residents, under the direction of a competent matron. Thus the expenses of living are materially reduced. It is usually necessary to make application for admission to Chapin or Pearsons Halls several months in advance, as accommodations there are in great demand. Address "The Corresponding Secretary of the Women's Educational Aid Association, Evanston, Ill."

In recent years the Halls mentioned above have been insufficient to provide for all women students not living in their own homes in Evanston and additional accommodations have been secured by approving houses under private management. A list of such houses may be had on application to the Secretary of the School of Music. While these are reserved for students, the University takes no responsibility for them other than to assure itself that they are suitable places for students to live and that University regulations are complied with.

Under no circumstances are non-resident women permitted to live in other than approved houses or to change their places of residence during the school year without previous permission of the Assistant to the Dean of Women for the School of Music.

Women students are not permitted to room in the same houses in which men students reside.

The price of room and board averages about $9.00 a week.

Residence for Men

The new dormitories on the North Campus are models of beauty, comfort and sanitation. They are fire-proof, heated by steam and lighted by electricity. Each room is for one person, and the cost to the student for the school year is from $90.00 to $150.00. Housed in one of the dormitories, a well equipped restaurant is conducted in the "cafeteria" manner. For full information concerning the men's dormitories, address the Registrar, University Hall, Evanston. Men may secure comfortable homes in private families. Clubs are also formed, in which the cost of board is reduced to a minimum, but board in clubs cannot be secured in advance by newcomers.

Student Health

The University maintains a regular physician. He makes a thorough physical examination of each man entering College, and he freely advises both men and women students in matters of health. Only those students who are physically fit are encouraged to remain in College. A resident nurse and an infirmary are at the service of women students.

Non-resident students paying full theory fees receive this attention free of charge. Others pay $1.00 per quarter.

Evanston Hospital is modern and well equipped, with competent doctors and nurses in attendance. Serious cases of illness are cared for here at moderate rates.

Physical training and games are described on page 40.

Faculty-Student Relations

The college community consists of young people seeking an education, and of instructors anxious to assist them in their search. The faculty imposes no restrictions on students beyond those necessary for the community good.

Students are temporary residents of the City of Evanston, and as such they are amenable to the laws of the State, and to the ordinances of the city. They also conform to the regulations of the Faculty as published in the Catalog and the Students' manual.

It is the ideal of this school that there be the most cordial relations between the faculty and the students not only in scholastic matters but also in all the other relations of community life.

Buildings and Equipment

Music Hall, erected in 1897, is substantially built of brick and stone. Here will be found the offices of the Dean and the Secretary; thirty rooms for teaching and practice, and a recital hall seating three hundred and fifty, equipped with a two-manual Pilcher organ and a Mason & Hamlin grand piano.

The School of Music Annex is an artistic structure of granite boulder, half-timber and stucco. It is devoted to the uses of the departments of Voice, Public School Music, and Children's Classes.

The Piano Practice House is a new building of twenty-eight rooms for practice purposes. It is unique in design and construction, the first of its kind; embodying certain ideas in sound-proofing, hermetically sealing of doors and windows, and forced ventilation. It materially augments the capacity of the school.

Fisk Hall Auditorium is provided with a three-manual organ built by Casavant Brothers of St. Hyacinthe, Quebec. The instrument contains thirty-one stops, and represents the highest attainments in organ building, both tonally and structurally. In volume as well as in variety of effects, it surpasses many instruments of much larger nominal capacity.

PIANOS AND ORGANS

Seventy-four Mason & Hamlin and Cable pianos are in constant use in the various departments of the school for concerts, recitals, teaching and practice.

In addition to the Casavant and Pilcher organs, there are three two-manual reed organs with pedals and electric motors for practice purposes.

MUSIC LIBRARY

The school has a valuable reference and circulating library of literary works. It possesses also a large collection of music for ensemble work, including (1) Pianoforte duets, (2) trios and quartettes for piano and strings, (3) arrangements of standard overtures and symphonies for piano and strings, (4) full orchestra scores and parts of symphonies, oratorios, overtures and concertos. A well-selected library of anthems and part-songs is available for use in the sight-singing and choral classes.

The Evanston Public library has a similar complete collection endowed as a memorial to the late Sadie Knowland Coe, a former professor in the school. The Chicago libraries also have noteworthy music departments.

Classification of Students

The School is open to all who seek instruction in music. It will be noted that provision is made for those who wish to become cultivated amateurs as well as for those who wish to prepare themselves for a professional career.

All students are registered under one of the following classifications.

I. Regular Course Students

(a). *Candidates for a Degree or a Diploma.* Four courses are offered, leading to the degrees of Graduate, Bachelor, and Master of Music, and a diploma in Public School Music. Entrance Requirements are noted below.

(b). *Not Candidates for a Degree or Diploma.* Students twenty-one or more years of age who cannot fulfill the entrance requirements of a regular course, but who show sufficient musical ability and experience to carry the prescribed work, may be registered in this class.

II. Special Students

(a). *Students sixteen years* of age and over who do not meet the entrance requirements of a regular course, but who show sufficient musical ability and experience to carry the prescribed work may be entered as special students. Only those twenty-one years of age may be listed as University students.

(b). *Students sixteen or more* years of age who confine their work to private lessons in vocal or instrumental music.

III. Preparatory Students

(a). All students under sixteen years of age.

Entrance Requirements

Requirements for entrance to the regular courses in the School of Music leading to a Degree or a Diploma are practically equivalent to those of the College of Liberal Arts, although they vary in detail according to the student's major work. All courses, however, require that candidates for entrance (1) must be at least sixteen years of age; (2) must possess a reasonable amount of musical intelligence and (3) must have completed fifteen units of preparation. These units are specified in detail in the course schedules on pages 19, 20, 21 and 22.

Special or Preparatory students are not held to meet entrance requirements but may become regular students in any desired course by completing the entrance requirements and making up the prescribed work before the close of the second year.

Registration

Registration days are Monday, Tuesday and Wednesday, September 22, 23 and 24, 1919.

Write in advance to "The Dean, Northwestern University School of Music, Evanston, Ill." Send him a record of your preparatory work and other credentials for entrance. Printed list of rooms and boarding places will be sent on request.

When you reach Evanston, come to Music Hall, make yourself known, and arrange for your room and board for the full year. Women students will consult the School of Music Assistant to the Dean of Women at Music Hall.

NEW REGULAR COURSE STUDENTS

Report to the Dean at his office in Music Hall, and advise with him as to course of study and Major work. He will then appoint an usher who will personally conduct you through the proper routine. The complete routine is as follows:

1. The Dean. 2. The Director of the department of your major study. 3. Your private lesson Instructor, who becomes your adviser. 4. The theory Instructor, who examines and classifies you in theory. 5. Back to your adviser for private lesson hours. 6. The Secretary who assigns practice periods, records the registration, and makes out the bill.

Payment of Bills

Pay all your bills at the business office of the University at 518 Davis street, Evanston, Ill. Make checks payable to "Northwestern University." Bills not paid within ten days after registration are subject to an additional charge of two dollars.

DUAL REGISTRATION

If your primary registration is in the School of Music and you are a properly qualified High School graduate desiring to take work in the College of Liberal Arts, you will obtain from the Secretary at Music Hall a "Dual Registration" permit and present it to the Registrar at University Hall, on September 22, 23 or 24.

If you desire Physical Training or Swimming, obtain from the Secretary a proper permit and present it to the Director of the Gymnasium on September 22, 23 or 24.

If your primary registration is in some other school or college of the University and you desire classes in theoretical music

subjects at the School of Music, you will obtain a "Dual Registration" permit from your proper officer in that School or College and present it immediately in person to the Secretary of the School of Music (see "Combined Courses," page 25).

Returning Students

Report directly to your adviser, theory instructors, and the Secretary in the order named. Complete your registration, and pay your bill at the University business office, 518 Davis street.

Private Lessons

Students may register at any time for private lessons in Instrumental or Vocal Music. The charge to the student will be pro-rated for the unexpired portion of the current quarter.

Second, Third and Fourth Quarters

At least one week before the close of the first, second and third quarters each student will arrange with his adviser for the renewal, change or discontinuance of his registration for the next succeeding quarter.

Faculty Advisers

The Dean is the general adviser to the entire student body. He is also the immediate adviser of students specializing in Theory.

The Director of the department in which the student decides to take his major study (piano, voice, violin, organ or cello) must be consulted by the student before lesson arrangements are made. *When desired,* the Director will assist the student in his choice of an instructor, and will furnish him with a written assignment to that instructor.

The Faculty Member to whom the student is assigned for his major study by the Department Director becomes his Adviser. The Adviser not only instructs the student, but he also assists him with the details of his registration, determines his year-class in performance, and guides him in the choice of his minor studies.

The Theory Instructor examines each incoming student and determines which Theory classes he is prepared to enter.

The Director of Public School Music is adviser to all students majoring in his department.

No Change of Registration or reduction of work will be permitted during the school year without the consent both of the student's Adviser, and of the Dean. This refers both to studies and practice hours.

Diplomas and Certificates

Diplomas will be issued in Courses I, II, III, or IV, to students who fulfill the entrance requirements and satisfactorily complete the prescribed work of the sourse. The fee is $10.00.

Certificates will be issued to students who cannot fulfill the entrance requirements of a regular course, but who satisfactorily complete the prescribed work of Course I, II, III, or IV. The fee is $5.00.

Certificates will also be issued to students who satisfactorily complete the second or third years of Courses I, II, or III, or the second year of Course IV. The fee is $5.00. No certificate will be issued for the first year of Course I.

Statements of Grades in completed subjects may be obtained from the Secretary at any time upon request.

Students entering the school with advanced standing are not eligible for Certificates or Diplomas, unless they have been in residence at least one academic year.

Courses

I. Course in Applied Music, leading to the Degree of Graduate in Music.

II. Course in Applied Music, leading to the Degree of Bachelor of Music.

III. Course in Theory and Composition, leading to the Degrees of Bachelor of Music and Master of Music.

IV. Course in Public School and Community Music.

V. Course in Principles, History, and Practice of Art.

DEFINITION OF TERMS

All courses (except Course V) include a well-proportioned combination of (1), Applied Music; (2), Theory, and (3), Ensemble.

1. Applied Music is the practical study of Voice, Piano, Violin, Organ, or Cello in private, individual lessons.

2. *Theory* is the group name for Harmony, Form and Analysis, Counterpoint, Composition and allied subjects.

3. *Ensemble* is the concerted performance of duets, trios, quartets, chorus, or orchestra, by any combination of voices or instruments.

A unit of preparation is defined as a study that requires a daily recitation in a prepared topic for a full High School year.

GRADES

Normally, both the Theory and the Applied Music classification will be in the same year, but it is quite possible for an advanced performer to be conditioned by a lack of Theory work, or for a student to pass all his examinations in Theory, and be below an equivalent grade in performance. Where there is a marked difference in grades, the student is ranked by the lower standing.

Grades are readjusted whenever students show either outstanding ability or decided lack of talent.

CREDITS AND CONDITIONS

Entrance credit may be established by certificate from the Principal or Secretary of an accredited school. This certificate must give a detailed list of preparatory studies with grades in each. It should be mailed to the Dean of this school, well in advance of the opening of the school year.

Students applying for admission with credits from other than accredited high schools must have their qualifications for entrance passed upon by the School of Music.

No conditions will be allowed in groups A and B, and no more than two conditions in group C. All deficiencies must be made up before the end of the second year. Opportunity is offered to make up such deficiencies by private tutoring at moderate expense.

I. Course in Applied Music

LEADING TO THE DEGREE OF GRADUATE OF MUSIC

FIRST YEAR

A. Sight-singing
AB. Rudiments of Music
B1. Ear-training and Dictation
C1. Appreciation of Music
D1. Harmony
E1. Keyboard Harmony
Applied Music, private lessons (two half-hours a week)
***K, L, M, N, or O**
Solo Classes and Concerts
College Study, 5 hours, optional
Physical Training, optional

SECOND YEAR

B2. Ear-training and Dictation
C2. History of Music
D2. Harmony
E2. Keyboard Harmony
F1. Form and Analysis
Applied Music, private lessons (two half-hours a week)
***K, L, M, N, or O**
Solo Classes and Concerts
College Study, 5 hours, optional
Physical Training, optional

THIRD YEAR

B3. Ear-training and Dictation
C3. History of Music
D3. Harmony
F2. Form and Analysis
G1. Counterpoint
Applied Music, private lessons (two half-hours a week)
***K, L, M, N, or O**
Public Appearance on Programs
College Study, 5 hours, optional
Physical Training, optional

FOURTH YEAR

†**C4.** Criticism and Esthetics
D4. Modern Harmony, optional
F3. Form and Analysis
†**G2.** Counterpoint
H1. Instrumental Composition
H4. Vocal Composition
Applied Music, private lessons (two half-hours a week)
***K, L, M, N, or O**
Senior Recital
College Study, 5 hours, optional
Physical Training, optional

*A detailed description of all subjects from A to O will be found on pages 27-38. Subjects lettered from A to H are required of all students. In addition, each student must take certain of those listed as K, L, M, N, or O. By reference to the detailed description the student can determine the requirements of his work.

†Students may elect either C4 or G2, or may take both for an extra fee.

ENTRANCE REQUIREMENTS TO COURSE I

Candidates for admission to Course I must be at least sixteen years of age, must have a reasonable amount of musical intelligence, and must have completed fifteen units of preparation as follows:

A. *Required Academic studies*.....7 *units*
English, 3 units; Mathematics, 2 units; Latin, Greek, French, Spanish or German, 2 units.

B. *Preparation in Music*.....2 *units*

1. Piano or organ students must have completed the three divisions of preparatory piano study defined on pages 42 and 43.

2. Voice students may present either three divisions of preparatory piano, pages 42 and 43, or equivalent vocal preparation, page 46.

3. Violin or 'Cello students should have previous knowledge of violin or 'cello technic and literature, equivalent to three divisions of piano, but no definite requirement is made until entrance to the second year's work.

Note—Voice, Violin, and 'Cello Students are permitted to substitute two units of additional academic studies if they so desire.

C. *A selection of additional subjects*.....6 *units*
Commonly appearing as part of a High School Course.

Total .....15 *units*

ADVANCED STANDING IN COURSE I

Candidates for advanced standing in Course I should be prepared to pass tests demonstrating their fitness to enter the desired classes, in addition to presenting credentials from schools formerly attended.

Graduates of accredited High Schools where Music is adequately taught, may enter the *Second Year* of this Course if they present the following units of preparation:

A. Twelve units of Academic studies,

B. Three units of Theory of Music, provided they be equivalent to classes A, B1, C1, and D1.

C. Four divisions of private instruction in Piano as specified on page 42, or an equivalent preparation in Voice or Violin, as specified on pages 47 and 45.

II. Course in Applied Music

LEADING TO THE DEGREE OF BACHELOR OF MUSIC

FIRST YEAR

B2. Ear-training and Dictation
C2. History of Music
D2. Harmony
E2. Keyboard Harmony
F1. Form and Analysis
Applied Music, private lessons (two half-hours a week)
K, L, M, N, or O
Solo Classes and Concerts
College Study (5 hours), optional
Physical Training, optional

SECOND YEAR

B3. Ear-training and Dictation
C3. History of Music
D3. Harmony
F2. Form and Analysis
G1. Counterpoint
Applied Music, private lessons (two half-hours a week)
K, L, M, N, or O
Public Appearance in Concerts
College Study (5 hrs.), optional
Physical Training, optional

THIRD YEAR

***C4.** Criticisms and Esthetics
D4. Modern Harmony, optional
F3. Form and Analysis
***G2.** Counterpoint
H1. Instrumental Composition
H4. Vocal Composition
Applied Music, private lessons (two half-hours a week)
K, L, M, N, or O
Solo Classes and Concerts
Junior Recital
College Study (5 hrs.), optional
Physical Training, optional

FOURTH YEAR

C5. Assigned Reading
D4. Modern Harmony, optional
F4. Original Research in Form and Analysis
H2. Instrumental Composition
R1. Principles of Art, optional
Applied Music, private lessons (two half-hours a week)
K, L, M, N, or O
Senior Recital
College Study (5 hrs.), optional
Physical Training, optional

*Students may elect either C4 or G2 or may take both for an extra fee.

ENTRANCE REQUIREMENTS

This course is open to students with genuine talent for performance who have fulfilled the entrance requirements and have completed the first year of Course I or its equivalent. The first, second and third years' work is identical with the second, third and fourth years of Course I.

ADVANCED STANDING

Candidates for advanced standing will be required to demonstrate by examination and performance their ability to enter the course at any advanced point.

Students holding the degree of Graduate in Music of Northwestern University or advanced performers of equivalent qualifications may apply for admission to the fourth year of this course.

III. Course in Theory and Composition

LEADING TO THE DEGREES OF BACHELOR OF MUSIC AND MASTER OF MUSIC

FIRST YEAR	SECOND YEAR
B2. Ear-training and Dictation	**B3.** Ear-training and Dictation
C2. History of Music	**C3.** History of Music
D2. Harmony	**D3** Harmony
E2. Keyboard Harmony	**F2.** Form and Analysis
F1. Form and Analysis	**G1.** Counterpoint
Private lessons in Piano	Private lessons in Piano
(two half-hours per week)	(two half-hours per week)
College Study, (5 hrs.), optional	College Study (5 hrs.), optional
Physical Culture, optional	Physical Culture, optional

THIRD YEAR	FOURTH YEAR
C4. Criticism and Esthetics	**D4.** Modern Harmony
F3. Form and Analysis	**F4.** Original Research in Form and Analysis
G2. Counterpoint	**G3.** Counterpoint
H1. Instrumental Composition	**H2.** Instrumental Composition
H4. Vocal Composition	**H5.** Vocal Composition
Private lessons in Composition	Private lessons in Composition
(two half-hours per week)	(two half-hours per week)
College Study (5 hrs.), optional	College Study (5 hrs.), optional
Physical Culture, optional	Physical Culture, optional
	Bachelor's Thesis

FIFTH YEAR

H3. Instrumental Composition
H6. Vocal Composition
Private lessons in Composition, two half-hours per week
Master's Thesis
College Study (5 hrs.), optional
Physical Culture, optional

ENTRANCE REQUIREMENTS

This course is open to students showing decided aptitude for theory of music and composition, who can satisfy the entrance requirements and who can prove their mastery of the theory subjects listed in the first year of Course I.

ADVANCED STANDING

Candidates for advanced standing must demonstrate by examination their fitness to enter the course at any advanced point.

The candidate for a degree must be able to play upon the piano the exercises and compositions which are taken up in class

work, including the playing of scores. It will be noted that in addition to the regular class work in theory, the course requires piano lessons for two years and private lessons in composition for the third, fourth and fifth years.

Thesis for the Degree of Bachelor of Music. Candidates shall finally submit such original compositions in the smaller forms as may be required by their instructors, and shall demonstrate their ability in practical orchestration by oral and written test.

Thesis for the Degree of Master of Music. Candidates shall continue to take private lessons in Composition, and shall submit a composition in larger form as a Thesis. This may be a choral work, a sonata for a group of instruments, or a composition for orchestra.

IV. Public School and Community Music

FIRST YEAR	SECOND YEAR
A. Sight-singing	**B2.** Ear-training and Dictation
AB. Rudiments of Music	**C2.** History of Music
B1. Ear-training and Dictation	**D2.** Harmony
C1. Appreciation of Music	**E2.** Keyboard Harmony
D1. Harmony	**F1.** Form and Analysis
E1. Keyboard Harmony	**I2.** Public School Methods
I1. Public School Methods	**J.** Psychology
S1. Folk Dances and Games	**M.** Vocal Ensemble
Voice or Piano, private lessons (two half-hours a week)	**S2.** Extemporaneous Speaking
Assigned Chorus Work	Voice or Piano, private lessons (two half-hours a week)
Solo Classes and Concerts	Assigned Chorus Work
College Study (5 hrs.), optional	Solo Classes and Concerts
Physical Training, optional	College Study (5 hrs.), optional
	Physical Training, optional

THIRD YEAR

B3. Ear-training and Dictation
C3. History of Music
C4. Criticism and Esthetics, optional
D3. Harmony
F2. Form and Analysis
G1. Counterpoint, optional
I3. High School and Community Music
S3. Pageantry
Piano or Voice, private lessons (two half-hours a week)
Assigned Chorus Work
Assigned Conducting and Practice Teaching
Solo Classes and Concerts
College Study (5 hrs.), optional
Physical Training, optional

A detailed description of Classes A to S will be found on pages 27-40.

A Diploma will be granted to regular students who fulfill entrance requirements similar to those in Course I, on page 18, and who complete the prescribed work of this course, receiving the recommendation of the Faculty.

A Certificate will be granted to students who cannot fulfill the entrance requirements, but who satisfactorily complete the prescribed work of this course.

A Certificate will also be issued to all students who have fulfilled the entrance requirements, and who satisfactorily complete the first two years of this course. This practically coincides with the work previously given in the Two Years' Course, and equips the student for Music in the grades and for Choral conducting in the High Schools.

NOTES

Graduates of this course are fitted not only to supervise Music in grade and High Schools, but also to take a leading part in Community Music activities.

Credits from other institutions in good standing will be recognized in all subjects except Methods (I1, I2 and I3), which must be taken in this school. However, students who have advanced standing in Theory, together with practical school experience or acceptable training in some other institution, may undertake the first and second year methods (I1 and I2) in one year. This involves added expense and a strenuous year, and should be undertaken only under exceptional circumstances and with the consent of the director of the department.

Most unusual and invaluable opportunities for observation and practice teaching will be open to students of this department through recently consumated plans, by which the Department of Public School and Community Music is to have charge of the music instruction in the public schools of Evanston (District 75).

Students should take advantage of the College Studies offered without additional charge. Better positions at higher pay are frequently offered to those who can teach one or two academic subjects in addition to Music.

The demand for teachers who combine Music with Art in the public schools is fully met by co-operation with the Art Department of the School of Music (page 24).

Students of the College of Liberal Arts may take the subjects listed in this course as part of their College program leading to a Bachelor's degree. This enables them to satisfy the demand for College graduates who can teach, direct and supervise Music in addition to Academic subjects.

REQUIRED PIANO AND VOICE WORK

Before graduation, students must show a certain proficiency in singing and in playing the piano. A minimum standard of attainment must be met in one of these branches, while in the other of them the student must give evidence of higher standing as a performer. The minimum requirement in singing involves a knowledge of the correct principles of breathing and tone production, the ability to analyze properly the vowel and consonant elements in song texts, an acquaintance with the characters and terms of interpretation, and the ability to demonstrate this knowledge with the voice. The student applying for higher standing in singing must, in addition to the above requirements, demonstrate ability to sing songs in the advanced grades of the public school music course with pleasing tone quality and artistic interpretation. The minimum standard in piano playing involves the ability to play scales and arpeggios in all major and minor keys with reasonable fluency, to play accompaniments to songs in the primary grades, and accurately to read simple music. For advanced standing the student must be able to perform with acceptable taste and finish classic music literature of moderate difficulty. Credit will be given according to the standards of Course I.

V. Course in Art

ITS PRINCIPLES, HISTORY AND PRACTICE

FIRST YEAR

R1. Fundamental Principles of Art.
R2. Laboratory Practice in Design and Color.
R6. Perspective, Nature Drawing. Methods Relating to Elementary Schools.

SECOND YEAR

R3. Historic Styles in Architecture, Furniture and Decoration.
R4. Advanced and Applied Design.
R5. History of Painting and Sculpture. (Alternate with R3.)
R7. Composition, with Practice in Charcoal and Water Color Methods for High Schools.

Classes are described in detail on page 39.

This course has been established to meet the demand for teachers qualified to teach both music and art in the Public School.

The first year prepares for the teaching of Art in the elementary grades; the second year, in High School.

Six hours of instruction per week are offered in each year and the student receives a statement indicating the amount of work covered.

Classes are held in the University Guild room in Lunt Library. The department is well equipped with illustrative material, including a lantern and screen, a large collection of slides and photographs, Japanese prints, fabrics and still-life material.

Instruction is given both by lecture and by studio practice, supplemented by field-trips to museums, art exhibitions and homes. Especial emphasis is placed upon the application of art principles to environment in dress, home and town. The home, in its historical and esthetic aspects, is studied in detail, and with relation to modern conditions. An adequate survey of the various schools of painting and sculpture is made, with a study of historic influences and especially of the esthetic qualities of the work of individual artists and schools.

Students taking this course will be required to take the full schedule of studies in the first year, but in the second year either R3 or R5 may be omitted. If both are taken, an extra fee is charged.

Those wishing to omit other subjects must qualify for advanced standing by passing an examination before entering the course. A proportionate reduction in the fee will be made for subjects thus omitted.

Combined Courses

Music Study With Liberal Arts Credit

Students in the College of Liberal Arts who desire to take training in Music with their College course may do so, without extra charge, under the following conditions:

The studies in Music listed below will be accepted for credit in the College of Liberal Arts toward a degree up to a total of 30 semester-hours, but not more than 3 semester-hours may be taken in either semester of the Freshman year, nor more than 5 semester-hours in either semester of the Sophomore or Junior year.

Students in the College of Liberal Arts who complete the full 30 semester-hours of credit in Music may be released from the requirement of a Major study provided they present three Minor studies, two of which are correlated, or if they present a Major study, they may omit the correlated Minor.

The studies in Music accepted for credit in the College of Liberal Arts are the following:

Study	Credit Hrs. per Semester	Open to Students who have completed	Study	Credit Hrs. per Semester	Open to Students who have completed
*AA	1	All students	F2	1	F1
B2	1	B1 or AA	F3	1	F2
B3	1	B2	F4	1	F3
C2	1	All students	G1	2	D2
C3	1	C2	G2	2	G1
C4	1	6 semester hrs. (in music)	H1	2	D3,F2, and G1
D2	2	D1 or AA	H4	2	D3, F2, and G1
D3	2	D2	I1	2	*AA
D4	1	D3	I2	2	I1 and J
F1	1	D1 or AA	I3	2	I2 or College Education A2

*AA indicates the group of Elementary Classes A1, to A4, AB, B1 and D1.

The required courses in the College of Liberal Arts take precedence over elective courses.

College students who desire Music courses mainly for general cultural education are advised to take their work approximately in the following sequence: Classes C2, D2, F1, C3, D3, F2, C4, D4, F3.

College students looking toward a degree in music should take their work in approximately the following sequence: Classes AA, B2, C2, D2, F1, B3, C3, D3, F2, G1, (C4 or G2 or D4), H1, H4.

College students who desire to qualify for work in public school and community music should take their work in approximately the following sequence: Classes AA, B2, C2, D2, F1, I1, B3, C3, D3, F2, I2, I3, C4, or G1.

Directions for "Dual Registration" are found on page 14.

LIBERAL ARTS STUDY OPEN TO MUSIC STUDENTS

Music students who take advantage of the opportunity to study in the College of Liberal Arts usually enter classes in languages and literature, history and psychology. They may, however, elect any other college study for which they are prepared.

Description of Theory Subjects

A. Sight Singing

The school recognizes the necessity for thorough drill in Sight Singing. To take with certainty one's part in a choral composition is no inconsiderable attainment, and is a source of pleasure and satisfaction whenever exercised. The feeling for sustained melody, which singing gives, is a matter of first importance to the instrumentalist; while its practical value to a professional singer needs no comment.

A. *Sight-singing*—Required of all students whether vocal or instrumental. Drill in scale and interval singing, time subdivisions and part-singing. Class divided into four graduated sections based upon the varying abilities of the students, and students passed from one grade to another upon sufficient tests. No grades given until subject is completed. At the discretion of instructor, the student may be required to review the work in whole or in part.

A1, A2, A3 and A4 are given in the first, second, third and fourth quarters of the first year of Courses I and IV, Monday and Thursday, 4 to 5 p. m.

Text-books, The Methodist Hymnal and the Progressive Music Series. Miss Jones and Mr. Fouser.

AB. *Drill Class in Rudiments.* Required of all Freshmen in Courses I and IV. One lesson a week in class, and one lesson in small groups. First Semester only. Monday, 2 p. m.

B. Ear Training and Dictation

A logical and effective system of ear-training enables students with but slight musical gifts to recognize and reproduce not only melodies and rhythms, but also harmony and the movement of inner voices. One's comprehension of music is meager indeed, if the mind is incapable of grasping the inner details of a composition. To promote higher standards of musicianship, the school places particular emphasis upon this subject.

B1. *Ear Training and Dictation—Melodic.* Tone relationships of the major and minor modes with the introduction of chromatic problems. Elementary rhythmic problems. Song

Analysis. First section, Mon. and Th., 9 to 9:30. Second Section, Mon. and Th., 9:30 to 10. Mr. Fouser.

B2. *Ear Training and Dictation—Melodic and Harmonic.* Modulation. More advanced chromatic problems and song forms. Complicated rhythms. Exercises in two parts. Exercises introducing the three fundamental harmonies and the chord of the dominant seventh. Non-harmonic tones. Modulation to the dominant. First section, Mon. and Th., 10 to 10:30. Second section, Tues. and Fri., 10 to 10:30. Mr. Fouser.

B1. *Special.—Ear Training and Dictation.* Open only to students who are eligible to D2. The subject matter of B1 and B2 completed intensively in one year. Mon. and Th., 10:30 to 11:30. Mr. Fouser.

B3. *Ear Training and Dictation—Melodic and Harmonic.* Dictation. All forms of triads and chords of the seventh with inversions. Simple modulations. Various forms of cadences. Hymn tunes and simple four-part vocal composition. Little piano preludes. Mon. and Th., 11:30 to 12. Professor McConathy.

B4. *Ear Training and Dictation*—Four-part melodic dictation, strict and free, with transitions and modulations to close and remote keys. Augmented sixth-chords and resolutions. Passing-tones, passing-keys, alternating tones, appogiaturas, suspensions, anticipations. Mental modulation and transposition. Simple piano composition. Wed. at 8. Professor McConathy.

C. History of Music

The first year's work is planned to cover in outline the whole subject. In the second and third years special periods are studied in detail, while in the fourth year criticism and esthetics are introduced and the larger aspects of musical history are considered. The instruction is in the form of lectures supplemented by text-books, and by topical work prepared by the student. Examinations are given at the end of each semester to the first year class, while theses are required from the members of the second, third and fourth year classes.

The first and second years of History of Music may be taken simultaneously by students who are otherwise qualified for second year work.

C1. *Appreciation of Music*—A lecture course designed to bring to the attention of students the scope and importance of the art of music as a whole. The first semester will include a historical survey from the standpoint of the evolution of

musical compositions and the development of the means of their performance.

The second semester will be devoted to Musical Appreciation, with emphasis on the peculiarities of style inherent in the great composers.

Wed., 9. Professors Lutkin, Oldberg, McConathy.

C2. *History of Music.* First Semester — Greek Music Drama. Early Drama in the Middle Ages. Mystery, miracle and morality plays. Early opera in Italy, Germany, France, and England. Great opera writers—Mozart, Weber, Wagner, Rossini, Bellini, Verdi. Text-book, Outlines of Musical History, by Clarence G. Hamilton.

Second Semester—Church music. Gregorian chant and Palestrina. Chorale and Martin Luther. Bach. Four great pianists —Beethoven, Mendelssohn, Chopin and Liszt. First section, Mon. and Th. at 2. Second section, Mon. and Th. at 3. Third section, Tues. and Fri. at 8. Fourth section, Tues. and Fri. at 2. Mrs. Pfirshing.

C3. *History of Music*—The development of music in correlation with the other arts.

First Semester—Origins. Artist and artisan. Early Christian art and plain song. Gothic art and polyphony. Greek drama in relation to monody. Renaissance art and literature in relation to dramatic music. Eighteenth century social and artistic parallels.

Second Semester—The perfected instrumental forms. Romantic movement in literature and art. Classic and Medieval. Myth and legend in opera. Nineteenth century literary and artistic influences. Program music (Berlioz and Liszt in orchestra). Absolute music. Later nineteenth century art tendencies.

Text-book, "Evolution of the Art of Music," by C. Hubert H. Parry. Required reading from Oxford History of Music. Dictations. Topics prepared from reference library. Mon., 9:30. Mr. Garwood.

C4. *Esthetics and Criticism*—Music and life. Fusion of the ideal of the student into the practice of the musician.

First Semester—Exercises in writing criticism of concerts actually attended. Preparation of sample programs for choral festivals, orchestral and chamber concerts, piano, organ, violin and song recitals, and of descriptive program notes.

Second Semester—Music as a social force. The musician as teacher. Municipal music. Settlement work. Music in school, church and home. Reviews and discussions of important articles in current literature. The formation of musical organizations. Required readings. Students graded on prepared work. Th., 9:30. Mr. Garwood.

C5. *Assigned Reading.* A systematic course of reading is outlined by the head of the history of music department, to include the philosophy of music, esthetics, criticism, biography, bibliography, and subjects having to do with the particular specialty of the student concerned. Hours to be arranged. Mr. Garwood.

D, E. Harmony

The system used in the school develops the musical intuitions of the student and deduces theory from practice, rather than the reverse.

The most important results of the study of Harmony are: (1) The ability to *identify chords and chord-progressions,* both by hearing and by sight. (2) The ability to *perform modulations* at the keyboard or on paper. (3) The ability to *harmonize melodies.* The old system of figured bass meets only the first of these satisfactorily, as it postpones the practical application of modulation and harmonization until after harmony is completed.

In the general classes, where the staff work is done, special emphasis is placed upon the fundamental principles of harmonic selection, harmonizing melodies, and modulating. While four-part vocal writing is still the basis for work, the study of harmony is also applied to small piano compositions and to songs with piano accompaniment.

The prescribed work in keyboard harmony in small classes is highly practical. Through visualization and the muscular sense the student not only thinks his harmony in terms of the keyboard, but also hears and analyzes the actual sounds and progressions.

D1. *Harmony.* First Semester—Scales, intervals, formation of triads and septchords, inversions and cadences. Sequences in the key; resolution of dissonant intervals; the dominant and diminished septchords sequenced around the key circle. Presented mostly in terms of the keyboard. Second Semester—Staff work based mostly on figured bass. Primary and secondary triads, the dominant and leading tone septchords. The inversions, with

modulations to the five closely related keys. First Section, Mon., Th., 11:30. Second Section, Mon., Th., 11:30. Third Section, Tues., Fri., 11:30. Professor Dodge and Beecher.

D2. *Harmony*—Harmony as applied to elementary composition. Four-part writing after the manner of hymn-tunes. Melody structure, non-harmonic tones and development of motifs. Accompaniment figures. Songs with accompaniment, and piano pieces in the small forms. First Section, Mon., Th., 8. Second Section, Mon., Th., 3. Third Section, Tues., Fri., 9. Fourth Section, Tues., Fri., 3. Professor Dodge.

D3. *Harmony*—Advanced work, based upon Foote and Spalding's "Modern Harmony." Thorough schooling in harmonization and modulation. Wed., Th., 10:30. Professor Beecher.

D4. *Modern Harmony*—A general survey of the harmonic developments in modern music. An analytical and experimental study of extended modulation, modal writing and chromatic harmony. General reference books—Modern Harmony, by A. Eaglefield Hull. and Manual of Harmony, by Bernard Ziehn. Mon., 10:30. Professor Beecher.

E1. *Keyboard Harmony*—Chord progressions, cadence, formulas and key-circle sequences, making use of the scale triads, dominant seventh and diminished seventh chords. One semester only. Wed. or Sat. Hours to be arranged. Professor Dodge.

E2. *Keyboard Harmony*—Modulating key-circle sequences. Extended cadence formulas with chromatic changes. Regular and irregular resolution of dissonances. One semester only. Wed. or Sat. Hours to be arranged. Professor Dodge.

F. Form and Analysis

During the four years of this course, a large amount of standard music material, embracing piano music, cantatas, oratorios, organ and chamber music, and orchestral music in full score, is analyzed measure by measure. This detailed analysis gives the student a clear insight into the structural features of great compositions, and leads to an adequate estimate of their artistic content.

F1. *Form and Analysis*—Chord reading combined with analytical study of hymn-tunes (Methodist Hymnal). Preludes,

inventions and dance forms of Bach. Small instrumental forms with examples from Schubert, Mendelssohn, Grieg. Forms with trio. Theme with variations. The sonata, with illustrations from Haydn, Mozart and Beethoven. First Section, Mon., 9. Second Section, Th., 9. Professor Lutkin.

F2. *Form and Analysis.* Further study of Bach, Haydn, Mozart, Beethoven, including a comparison of styles. The art song. Cantatas and oratorios. Mon., 10:30. Professor Lutkin.

F3. *Form and Analysis*—A chronological survey of the development of vocal and instrumental music, with musical illustrations from the earliest available sources. Greek modes, plainsong, early contrapuntal school. English and Flemish madrigals. Bach, Palestrina and the more modern masters. Study of symphonies and oratorios from full score. Fri., 11:30. Professor Lutkin.

F4. *Original Research in Form and Analysis*—The student will be required to make independent research into the form and artistic content of the great classic compositions, including chamber-music and orchestral composition. Score reading may be included. Hours to be arranged. Professor Lutkin.

G. Counterpoint, Canon and Fugue

The study of the strict forms is emphasized as a drill work in intellectual activity, and as an artistic end in itself. It represents the scholarly side of musical attainment, and its study is essential to the thorough understanding and appreciation of polyphonic writing. The difficulties are well systematized, much practical work being done at the blackboard.

G1. *Counterpoint*—Counterpoint in the various species in two, three, and four parts. Tues., Fri., 10:30. Professor Lutkin.

G2. *Counterpoint*—Double counterpoint, imitation, sequences, canons. The invention and the fugue in two parts. Tues., Wed., 11:30. Professor Lutkin.

G3. *Counterpoint*—Counterpoint in five and more parts. Canon by augmentation, diminution, inversions. Fugues in three and more parts. Double fugues. Th., 2. Professor Lutkin.

H. Composition and Orchestration

Instruction is given both in classes and by private lessons. Beginning with the shortest and simplest forms, the various styles of composition are worked out on the blackboard by the whole class, assisted by the instructor. Original themes are written directly upon the board by students or dictated from the piano. A thorough drill is given in methods of notation and in ear training. The harmonization and elaboration of the musical materials is then a matter for joint discussion, and the students are thrown upon their own resources as much as possible. Each student is required to copy neatly and accurately each example worked out upon the board, and to play the same before the class.

H1. *Instrumental Composition*—Exercises in polyphony from the harmonic standpoint. Primary forms demonstrated on the blackboard. Scoring for orchestra. First Section, Mon., Wed., 3. Second Section, Tues., Th., 3. Professor Oldberg.

H2. *Instrumental Composition*—Continuation of primary forms. More extended movements for piano or strings. Score reading. Scoring for orchestra continued. Mon., Th., 4. Professor Oldberg.

H3. *Instrumental Composition*—The sonata form in piano and chamber music. Scoring for full orchestra (advanced). Hours to be arranged. Professor Oldberg.

H4. *Vocal Composition*—Exercises in the application of both poetry and prose to musical forms. Hymn-tunes, primary and developed song forms. Duets, trios, quartettes and part-songs, for various combinations of voices. The anthem and the unaccompanied motette. Mon., Th., 11:30. Professor Lutkin.

H5. *Vocal Composition*—The canticles and the communion service of the Protestant Episcopal Church. Short cantatas with piano accompaniment. Hours to be arranged. Professor Lutkin.

H6. *Vocal Composition*—Fugal and double courses. The oratorio and the mass with orchestral accompaniment. Hours to be arranged. Professor Lutkin.

I. Public School Methods

The demand for competent teachers and supervisors of public school music is constantly growing. Recognition of the importance of a thorough musical foundation being laid in the grades has resulted in a call for higher ability in the music teachers in the grade schools. Music in the high schools is rapidly taking a place of equal importance with the other branches of high school work, and teachers who are competent to conduct high school choruses and orchestras, as well as to give instruction in harmony and musical appreciation, are being sought. Furthermore, the teachers of public school music are exerting an ever-widening influence upon the music life of the entire community. In many places the music teacher is now recognized as the leader of civic music rather than merely the teacher of music for the school children. Success requires not only finished musicianship, but also a well-rounded general education.

11. *Public School Music*—A thorough course in the material of primary grades and intermediate grades. This material is presented to the students according to class methods in public schools. Power is gained through individual recitation and practice teaching in the classroom. Mon., Th., 3. Professor McConathy.

12. *Public School Music*—Choral conducting, elementary orchestration and the fundamental principles of school music presentation. In the first semester special emphasis is laid upon music in the upper grammar grades and high schools, with much practice in chorus conducting. In this semester the range and characteristics of the more familiar orchestral instruments is studied. In the second semester the problems of music presentation in the primary, intermediate and grammar grades are considered from the standpoint of the school music teacher and supervisor. Pupils are given much opportunity for applying the principles of music education through teaching lower classmen and children in the Evanston Public Schools. Mon., Th., 8. Professor McConathy.

13. *High School and Community Music*—The high school orchestra and community orchestra. Practical orchestration and conducting. Choral conducting. Study of lists of music for all occasions, including pageants and operettas. Harmony and musical appreciation courses in the high school and other advanced high school music courses. Comparative study of different school music systems. The course is essentially practical, students being

required to arrange piano compositions and accompaniments for orchestra, to conduct choral and orchestral music and to assist in instructing pupils both in the School of Music and in the Public Schools of Evanston. Th., Fri., 11:30. Professor McConathy.

J. Psychology

J. *Psychology for Music Students*—This course is designed to aid the student in meeting the increased demand for a professional preparation based upon an understanding of the mental processes involved in both the study and the teaching of music. Specific application is made of the principles of general psychology to the problems of the musician. The following are among the more important topics treated: The physiological basis of mental life, the development of perceptual systems, types of imagination, attention and discrimination, memory and its cultivation, habit formation and the acquisition of skill, feeling and emotion, play, social responses and the development of personality. Textbooks: Pillsbury, The Essentials of Psychology; Freeman, How Children Learn. Tues, Fri., at 8. Professor Uhl.

K. Normal Piano Methods

Valuable classes covering Normal Piano Methods are offered. The first year presents the results of long experience in perfecting a thoroughly systematized method of teaching young children. The Preparatory Department of the School and the Settlement Music School offer practical demonstration classes.

K1 extends throughout an entire school year and should be taken by Sophomore or Junior students.

The second year devotes the first semester to J, psychology, and the second semester to K2, a survey of teaching material for intermediate and advanced grades. While these classes are not obligatory, special recommendations as teachers of piano will be given by the School of Music to students successfully completing these subjects.

K1. *Normal Piano Methods*—Comprehensive survey of children's and elementary and intermediate teaching methods. Ear-training, rhythm, time-values. Notation and sight-reading. Scale-building, circle of fifths and signatures. Melody-writing. Games. Technic. Phrasing. Dynamics and use of pedal in the easier teaching material. Teaching materials. Questions and answers each lesson. Class one hour each week. Practical teaching additional. Attendance at Children's Classes—see "P" under Schedule

of Theoretical Classes. First Section, Tues., 1. Second Section, Fri., 1. Mrs. Haake.

K2. *Normal Piano Methods*—A systematic study of teaching material in the intermediate and advanced grades, including etudes, salon and classical literature. Fri., 1. Second semester only. Mr. Haake.

L. Language and Diction

Students majoring in Voice are required to take two semesters each of two foreign languages and two quarters of English Poetry and Poetic Form, for which extra fees are charged. One of the foreign languages and English Poetry and Poetic Form must be taken during the Freshman year in order to prepare the student for the advanced work.

L1. *English Poetry and Poetic Form*—Form—Lyric, epic, dramatic and sonnet. Thorough analysis of all forms and their respective values to the musician. Content—Objective and subjective. Folk songs, ballads, madrigals, rondos. Study of English Lake Poets. Analysis and interpretation of such principal poems as have been employed by musicians in song composition. Study of New England poets, and history of American song literature. Study of the best American modern songs where words and music were written by the same person. First semester. Wed., 2. Mrs. Pfirshing.

L2. *German Language and Diction*—Practice in pronouncing vowels, combination of vowels, *umlauts* and consonants. Folk-songs sung in unison and as solos. Songs of Schumann, Schubert, Franz, Brahms, and Liszt. Careful attention to strict meaning of words and phrases. Consideration of the classic and romantic schools of German poetry, and events in the lives of poets bearing upon the songs. Wed., 3. Mrs. Pfirshing.

L3. *French Language and Diction*—Practice in pronouncing vowels, single and combined, nasaltones and consonants. French *Noëls* and folk-songs sung in unison and as solos. Modern French songs of Fauré, Debussy, Bemberg, Berlioz, Chaminade and others. Attention to prominent French poets—Victor Hugo, Paul Verlaine, Sully Prudhomme, Paul Bourget and others. Exact literal translations of words and phrases, and interpretation of poetic content of songs. Wed.. 4. Mrs. Pfirshing.

L4. *Italian Language and Diction*—Correct pronunciation of all letters in Italian alphabet, and difficult vowel and consonant groups. A few of the most important elements of grammar to

give knowledge of the structure of the language, and ability to read Italian intelligently with aid of dictionary. Study of representative Italian songs—Pergolesi, Scarlatti, Pinsuti, Campana, Mattei, Arditi, Tosti, and others—with close attention to phrase unity, elision and rhythm. Selections from Italian opera—La Bohême, Tosca, Madame Butterfly, Pagliacci, Aida and others. Italian pronunciation of Latin as used in Catholic church music. Individual attention given to interpretation of Italian works. Th., 1. Professor de Salvio.

Ensemble

Ensemble, or concerted music, is a most practical and useful experience along the lines of sight-reading and accompanying. Self-control is cultivated by the necessity for careful listening, for steadiness of rhythm and for quick adjustment to the artistic needs of the moment. To students who are backward in reading music at sight, this practice is invaluable. Inability to read music readily is frequently a bar to securing good positions by candidates who are otherwise well qualified.

M. Vocal Ensemble

M. *Vocal Ensemble*—The work of the Solfeggio class (A) continued into a study of standard anthems, cantatas and oratorios, part songs, and opera choruses. Special drill for voice students in quartette singing. Required of students in Voice Culture, Organ, and Public School Music; optional with other students. Th., 2. Professor McConathy.

There are splendid opportunities for students to supplement their class work with choral singing. Membership in the Evanston Musical Club and the Festival Chorus brings an intimate knowledge of several great choral works during the season. The more capable vocal students are selected for the A Cappella Choir.

N. Instrumental Ensemble

Students Majoring in Piano or Organ are required to take Instrumental Ensemble a part of each school year throughout the course.

Piano students are first drilled in duet and quartette piano playing and later have the opportunity of work with various combinations of stringed instruments.

Organ students receive instruction in hymn, anthem and voluntary playing, and then advance to oratorio accompanying.

transposition, improvisation, and the choral service of the Episcopal Church.

N1. *Instrumental Ensemble*—Piano duet playing for purposes of sight-reading and rhythmic feeling. One semester only. Hours to be arranged. Professor Dodge.

N2. *Instrumental Ensemble*—Four-hand piano arrangements of the simpler overtures and symphonies, with the addition of stringed instruments. One quarter only. Hours to be arranged. Professor Knapp.

N3. *Instrumental Ensemble*—Four-hand piano arrangements of the more important classical overtures and symphonies, with the addition of stringed instruments. One quarter only. Hours to be arranged. Professor Knapp.

N4. *Instrumental Ensemble*—Chamber-music and modern orchestral music. One quarter only. Hours to be arranged. Professor Knapp.

O. ORCHESTRA

Students of stringed and wind instruments have unusual opportunities for sight-reading and orchestral routine in the School of Music Symphony Orchestra. Standard overtures and symphonies are studied and publicly performed. Advanced instrumental students have the opportunity of playing concertos, and vocal students of singing arias with full orchestral accompaniment. The programs given by the orchestra in the past year may be found in the Appendix.

For less advanced students, the Junior Orchestra is provided. It prepares them for work in the Senior Orchestra.

Regular attendance at all rehearsals is obligatory, and registration may be canceled for neglect in this regard.

O. *Orchestra Ensemble*—The School of Music Symphony Orchestra and the Junior Orchestra. Required work for all violin, viola and violoncello students at the discretion of the Director of the Violin Department. Symphony Orchestra full rehearsal, Wed., 8 to 10 p. m. Symphony Orchestra supplementary rehearsal, Mon., 5 to 6. Junior Orchestra, Fri., 4:30 to 6. Professor Knapp.

P. Children's Classes

P. *Children's Class Demonstration*—Classes of very young children in elementary ear-training, rhythm, notation and technic. Students in the second year of the course in Normal Piano Methods are required to attend this class as observers. Saturday forenoon. First Section, 9. Second Section, 9:45. Third Section, 10:30. Fourth Section, 11:15. Mrs. Haake.

R. Art Courses

R1. *Fundamental Principles of Art*—Principles underlying art-expression; balance, rhythm, harmony. Composition of shape, tone, and color. Practical application of these principles to everyday esthetic problems. Illustrated by typical examples, and occasional lantern-slide lectures. Monthly field trips to exhibitions and homes. Tues., Th., 2. Miss Skinner.

R2. *Laboratory Practice in Design and Color.* Supplementary to R1. Problems in application of principles studied. Wed., 2 to 4. Miss Skinner.

R3. *Historic Styles in Architecture, Furniture and Decoration*—The development of the dwelling, its decoration and furnishings, from primitive to modern times. Influence of historic upon twentieth century styles. Modern tendencies in house furnishing. Exterior environment. Lantern-slide illustrations, monthly field trips to homes and exhibitions. Open to students who have completed Course R1. Tues., Th., 3. Miss Skinner.

R4. *Advanced and Applied Design*—Laboratory exercises in continuation of study of art principles. Open to students who have completed R2 or who can pass an examination in the same. Wed., 2 to 4. Miss Skinner.

R5. *History of Painting and Sculpture*—First Semester—Early and Italian schools. Ancient art of Egypt, Greece, and Rome. Early Christian and Byzantine art; Gothic; Renaissance; Decadence. Second Semester—German, Flemish and Dutch schools. Spanish, French, English and American schools. Illustrated by lantern-slides and photographs.

Gallery tours on alternate Saturday mornings, and personal conferences at hours to be arranged. Open to students who have completed R1. Class hours, Mon., 2 to 4. Miss Skinner.

R6. *Drawing from Nature and Objects*—Principles of perspective, light and shade, Rendering in pencil, water-color and

crayons. Drawing methods for elementary schools. Fri., 9 to 11. Miss Skinner.

R7. *Freehand Drawing and Methods for High Schools.* Advanced Drawing and Composition. Rendering in Charcoal and Water-color. Open to students who have completed R6 or its equivalent. Fri., 9 to 11. Miss Skinner.

S. Pageantry—Speaking—Folk Dances

S1. *Folk Dances and Games*—A graded course in folk dancing for age groups.

Course in mass and simple team games—graded.

A study of types of games and types of boys and girls—results to work for, etc.

Direction of work at playgrounds and social centers. Hours to be arranged. Given in first semester only. Tues., Fri., 11:30.

S2. *Extemporaneous Speaking—Two hours.* A study of public address, with platform practice in small class sections. A study of the principles underlying effective speech construction and presentation. Hours to be arranged. Under the direction of the School of Oratory. Given in second semester only. Tues., 11.

S3. *Pageantry*—Research work in developing different themes in pageantry. The Historical Pageant; the Shakespearian Pageant; the Greek Pageant; class committees for plans and research; presentation of material. A Shakespearian and a Greek Pageant are developed and presented by the class. Tues., Thurs., 9. Under the direction of the School of Oratory.

Physical Culture

The magnificent gymnasium presented to the University by Mr. James A. Patten at a cost of three hundred thousand dollars is equipped for the finest health-service. A special feature of the building is the large indoor athletic field, 217 by 120 feet, where football, baseball, and all forms of track athletics may be conducted during the winter season at a summer temperature.

The equipment of the building includes a gymnasium floor of 7,200 square feet fitted with apparatus for class work; a smaller room for boxing, fencing, wrestling, and special apparatus; likewise a swimming pool, 25 by 60 feet, finished in marble and white tile. There are also social rooms, offices, trophy hall and locker rooms.

Separate classes are maintained for men and women, and special hours set apart for the alternate use of the swimming pool.

The student entering gymnasium classes is tested for his health, strength, and muscular development, and any physical defects are carefully noted. Exercises, based on scientific principles, are prescribed to meet individual needs, and to give increased health, strength and symmetry of body. A locker fee of $2.00 a semester is charged all students entering classes.

These classes are free to Regular Course Students in the School of Music, and a fee of $2.50 a quarter is charged to Special Students.

Hours for Women

Courses for Women are given in Corrective Gymnastics, Swedish Gymnastics, Dancing, Track Athletics, Swimming, and various sports, the hours to be arranged.

Courses for Men in Gymnastic Work, Swimming and various sports, the hours to be arranged.

Applied Music

1. PRIVATE LESSONS

Instrumental and vocal instruction is given in private, individual half-hour lessons.

Artistic results are dependent upon a close adaptation to the individual needs of the pupils, and cannot be satisfactorily accomplished in classes. Inasmuch as no two students have the same mental, physical, or artistic capacity, it follows that their individual capabilities can be neither properly nor fully developed without painstaking personal attention.

2. SOLO CLASSES AND STUDENT RECITALS

The advantages of class work—emulation and observation—are provided by a series of fifty or more solo classes and student recitals. The student first participates in informal studio or department programs. He then appears in the weekly school solo class at Recital Hall. At graduation he gives a complete program. Thus he sees the work of others, gains experience in public performance, conquers nervousness and develops poise and control.

Students are required to attend these classes and recitals as part of their regular work, and to take part when their instructors so direct.

Piano

A systematically developed technical foundation is the first requisite in modern piano playing. This is accomplished through the use of a carefully selected and graded set of exercises and studies, designed to bring about that mental control of the muscles without which artistic results cannot be attained. At the same time, the musical development of the student receives especial care. Clearness of conception, distinctness of phrasing, variety of tone, good rhythm and technical accuracy are the main points insisted upon.

As the student advances, the most difficult compositions of the classical and modern composers are studied. Close attention is paid to the finer discrimination of touch, tone and rhythm. Interpretation becomes a special study, and individual characteristics of each of the great tone-poets must be well grasped. All the various emotional, intellectual and physical faculties are brought into that harmony and control which alone results in artistic performance. Opportunity is offered for the study of piano concertos with orchestral accompaniment, and for the public performances of the same.

Examination Plan for Grading Piano Students

For convenience in grading, the material used in preparation for entrance to the School of Music (Course I) is arranged in three Divisions. Students who successfully pass an examination on the material listed in Division I are admitted to Division II, and so on. Division II and III are each counted as one unit of preparation. Students who successfully complete the requirements of the three Divisions of Preparatory Piano are admitted to the first year of Course I.

Division I

a. Any major of minor scales called for, one octave. Written scales.

b. One study from the following:
Koehler, Opus 151 or 157; Meyer, First Etude Album; Loeschhorn, Opus 65, Book I; Gurlitt, Opus 141.

c. One movement from easy sonatina by Lichner, Gurlitt, Reinecke, Clementi, etc.

d. One easy piece by Reinecke, Schumann, Bach-Faelton, etc.
Selections in last (c and d) from memory.

Division II

a. Major and minor scales in key circle, two octaves, hands separately. Write all scales and triads.

b. One study selected from the following:
Koehler, Op. 242; Czerny-Krentzlin, Book II; Biehl, Op. 174; Burgmuller, Op. 100; Lemoine, Op. 37; Gurlitt, Op. 186 or 201; Meyer, Second Etude Album.

c. Movement from sonatina by Clementi, Kuhlau, Loeschhorn, Schytte, etc., from memory.

d. One piece selected from: Bach, Haendel, Mozart, Grieg, Op. 12, Gade, Reinhold, Schytte, Schumann, etc., from memory.

Division III

a. Play all major and minor scales with reasonable readiness.

b. Preform in a satisfactory manner, studies from the following: Duvernoy, Op. 120; Berens, Op. 61; Clementi, Preludes and Exercises, Bertini, Op. 32; Heller, Op. 7, (46) or 45; Burgmuller, Op. 105; Koehler, Op. 50; von Wilm, Op. 81, or other technical studies which will demonstrate the student's ability to begin the study of Czerny, Op. 299; Cramer; Jensen; Bach Inventions, etc.

c. One selection from the following list:
A sonatina or sonata by Clementi, Haydn or Mozart, easy variations, Beethoven, Little Preludes and Fugues by Bach.

d. At least one piece by either Schumann, Jansen, Mendelssohn, Field, or Grieg, etc.

COURSE I IN APPLIED MUSIC

Students who have successfully completed the equivalent of the three divisions of preparation are qualified to enter the first year of Course I. At the close of the first year, they will be examined according to the following outline:

A. Play all major and minor scales with facility.

B. Arpeggios. (Triads.)

C. Perform in a satisfactory manner, both technically and interpretatively:

(1) One etude selected from Czerny, Op. 299; Cramer, Jensen, Bach Invention, or any etude of similar grade.

(2) One movement of a sonata by Mozart or Beethoven from memory.

(3) At least one composition by either Mendelssohn, Schubert, Schumann, Grieg, Jensen, or other standard writer, from memory.

Advancement in course leads to the study and performance of the most difficult concertos, sonatas and other works in larger form by Bach, Beethoven, Brahms, Tschaikowsky, Glazounow, Grieg, Ravel, Debussy, Chopin, MacDowell, Cadman, Oldberg, and many others.

Senior Recital will include: A concerto or chamber-music of advanced difficulty; one of the later Beethoven sonatas; one of the more important works of Bach; two Chopin etudes; selections from the more important works of modern writers.

Organ

A certain facility at the piano and in sight reading is necessary before the course is entered. Entrance is based on the plan of examinations for piano, page 43. The pedal studies of Clemens and of Nilson, together with extracts from Merkel's Organ School and Stainer's Organ Primer and hymn tune playing, comprise the preparatory work; also information of the structure of the organ, and of its characteristics as a musical instrument. Rheinberger's Trios, Bach Chorals and Shorter Preludes and Fugues, and the works of Mendelssohn, Merkel, Rheinberger and Guilmant compose the ground work of study. The technical demands of modern organ playing, steadiness and smoothness of style, vitality of rhythm, together with taste in registration, are the objective aims. Transposition, modulation, improvisation and accompaniment receive due attention, and the work is shaped to meet the practical demands of church work.

The complete course prepares for effective public performance through the study of the greater works of Bach, Rheinberger, Mendelssohn, the more modern works of the German, French and English schools, and orchestral transcriptions. The principles of artistic registration are thoroughly mastered, and dignity and interest of style and conception are cultivated. An intimate knowledge is also required of the mechanical principles and improvements embodied in large modern organs.

The Senior Recital should include one of the great preludes and fugues of Bach; a sonata of Guilmant or Rheinberger; selections from the works of Thiele, Widor, Merkel or Franck.

Organ and piano are usually studied together, since a firm and well established piano technic is a necessity for good organ playing. At the discretion of the Director of the organ department, students majoring in organ and studying piano at the same time, as well as those pursuing organ as a minor subject, may take but one lesson a week.

Violin

In the elementary work, particular attention is paid to the manner of holding the violin and bow, as well as to the general position of the student while playing. A graceful, natural and effective method is insisted upon. The ear is developed so that

the student may conceive and play all the harmonies of our musical system so far as they are outlined in the studies used.

Students entering the second year of Course I are expected:

To play two and three octave scales as they appear in the scale studies of Hans Sitt or Schradieck.

To play accurately the exercises in the second book of Ries's Violin School, up to and including No. 97.

To play studies of Kreutzer (omitting Nos. 1 and 12 and the last ten etudes in double stops).

To play Viotti's 23rd or 28th concerto.

To read at sight the easier violin duos of Mazas and Viotti.

The more serious study begins with Kreutzer's Etudes. Thorough preparation by practice of scales and studies in all positions is presupposed. Kreutzer, Rode, Rovell and Gavinie, the student must master. Study will also be made of Sonatas and String Quartettes, and the standard works of the great composers for the violin. Students are expected to play in the orchestra, and the more advanced are required to learn the viola at the discretion of the Director of the Violin Department.

The advanced course consists technically of Bach's six Sonatas, Wieniawski's L'Ecole Moderne, Paganini's twenty-four Caprices, and Sauret, Op. 20 and Op. 38. The whole field of violin literature will be open to study, which at this point is to a great extent elective. Masterly performance and a true expression of large musical conceptions are the aims of this course.

The Senior Recital program will be selected by the instructor. The numbers will depend largely upon the style and ability of the student. Gifted and mature graduates should be able to play a Bach sonata; a concerto of advanced difficulty; a modern sonata for piano and violin; selections from the more important works of Vieuxtemps and Wieniawski.

The mastery of the violin is a task which imposes different difficulties upon every aspirant for success. Natural aptitude, temperament, physical characteristics, and general character of the individual so influence progress that no method of instruction can be outlined which can be profitably pursued by all players.

Voice

Instruction is based primarily upon the Italian school for training the voice. Correct placement, enabling the pupil to produce tones throughout all registers with ease and with a firm, even quality is the foundation of good singing. The vocal department is aided by the classes for ear-training, harmony and other subjects so necessary to the well-grouped education of a singer.

The songs of Schumann, Schubert, Franz, Brahms, Massenet, Saint-Saens, Chaminade, Debussy, Mackenzie, Sullivan, MacDowell, Parker, Chadwick, Foote, Carpenter, Homer, Rogers, La Forge, Kramer and Grant-Schaefer; the operas of Gluck, Mozart, Rossini, Donizetti, Verdi, Wagner, Puccini, Leoncavallo, Massenet, and the oratorios of Bach, Handel, Haydn, Mendelssohn, Sullivan, Elgar and Parker are analytically studied, preferably in their original texts, making desirable some knowledge of German, French and Italian.

Classes L1 to L4 (page 36) are valuable accessories to the private lessons in voice, and are required work for students in regular courses. They are recommended to special students as well.

Students are given opportunities to appear publicly, thus fitting them for the concert stage, and for church and oratorio work.

Students in the Voice department are graded according to the following table of approximate standards for Course I.

PREPARATORY

Candidates for entrance to Regular Courses should have a good natural voice, a true ear, and some degree of musical intelligence. They need not have had any lessons in the mechanics of voice-production.

Accredited vocal experience, instrumental preparation detailed on page 42, or academic studies, particularly languages, are accepted to the extent of two units of preparation for voice work in Course I.

COURSE I IN APPLIED MUSIC

First Year—A correct idea of breathing, resonance, tone-placing and development.

A careful analysis of all vowels and consonants in relation to vocal needs. Terminology. Vocalises involving all major and minor scales. Simple arpeggios and embellishments.

Singing at sight melodies of moderate difficulty with correct intonation, time, tone-quality, and interpretation.

English language and Diction, one foreign language.

Second Year—Continued drill in breathing and tone-placing.

One easier oratorio selection, one operatic aria. Art songs. Easy duets. Additional language study.

Third Year—Technical mastery of the more difficult embellishments, and of complicated melodic figures.

Selected arias. Groups of songs. Quartette and obligato singing. Appearance in solo class and public functions.

Additional language. Collateral reading. Playing of accompaniments.

Fourth Year—An extensive repertoire of distinctive songs of all schools and nationalities, sung in the original languages.

Complete roles in oratorio and opera. Singing with orchestra. Some knowledge of conducting.

Acoustics. The practical psychology of an audience. Suggestions and helps in teaching method and material.

Senior Recital—An operatic aria, an aria from an oratorio, a group of classical songs, a group of modern songs.

VOCAL PRACTICE WITH ACCOMPANIMENTS

Advanced Vocal pupils should plan to supplement their regular lessons by arranging practice periods with a qualified accompanist. This plan avoids mistakes in reading, insures the correct breathing and standing position, and concentrates the mind entirely upon the voice.

Each teacher has one or more accompanists thoroughly conversant with his studio methods, who may be engaged for a reasonable fee to assist the student in his practice.

THE ART OF ACCOMPANIMENT

The vocal faculty puts special emphasis upon the ability to play reasonably well accompaniments of moderate difficulty. To insure the attainment of that end, vocal students are strongly urged to do a certain amount of accompanying in the studio under the personal observation of the individual teacher. Opportunity will be given for such work in the case of piano students desiring to perfect themselves in this difficult branch of applied pianism.

Violoncello

For elementary students, the combined use of Kummer's Method for Violoncello as revised by Leo Schultz, and the Daily Exercises by Grützmacher, is generally advocated, though as occasion demands, use may be made of the various other 'cello methods in vogue.

Careful attention is paid to the manner of holding the instrument and bow with regard to the student's physical limitations, and great care is exercised to develop an accurate feeling for good intonation, which is especially difficult upon this instrument. Elementary scale work is begun at an early period and gradually extended.

The exercises of Dotzauer and Merk are used, with the easier duets of Dotzauer, Romberg and others. Selected solo pieces of suitable grade are given, and scale work is continued.

The advanced work includes scales and technical exercises by Fritz Gieze, etudes by Franchomme, Duport, Battanchon, Servais, Grützmacher, the sonatas of Bach, together with concertos by Goltermann and Romberg; fantasies of Servais, and finally the great representative concertos of St. Saens, Schumann, Volkmann, Dvorak, Haydn, Lindner and others.

Senior Recital—A Bach sonata; a representative concerto; a representative sonata for 'cello and piano; selections from the concert numbers of Servais, Goltermann and Popper.

Concert Bureau

The faculty of the School of Music numbers among its members artists, composers, and lecturers of wide reputation and acknowledged ability. This fact, added to a considerable list of Alumni, places the school in position to supply instrumentalists or vocalists for concert purposes, to furnish programs devoted to works of native composers, or to arrange for specialists to lecture before conferences, associations or clubs.

The A Cappella Choir, famed for its unique programs, is available for a limited number of engagements.

For terms and dates, apply to the Secretary of the School.

Teacher's Employment Bureau

The School of Music conducts a free employment bureau for the benefit of its students both past and present, and all former students are urged to avail themselves of its assistance in securing positions. Write the Secretary for a registration card.

The School is in receipt of a considerable number of inquiries for well-equipped teachers, and is always glad to recommend capable graduates. As a rule, either highly gifted and trained specialists are asked for, or candidates who are able to teach two or more branches, such as a piano and voice, piano and organ, voice and violin, etc. As a natural result the more broadly educated and advanced the student is, the more likelihood there is of securing a good position.

Many of the inquiries are for those who have had teaching experience, and our graduates of former years who are now in the teaching field can with profit to themselves keep us informed of their whereabouts and of their desires for better positions.

Attention is called to the practical advantages of the course in Public School Music Methods. A position as Supervisor of Music may frequently be found useful as a means of establishing one's self in a community where later a more profitable following as teacher of piano or voice culture may be developed. Such a position serves the double purpose of supplying an immediate income, and the opportunity of coming in contact with the musical public.

The demand for students who can combine the teaching of Drawing with Music is so great, that arrangements have been made for courses in Public School Drawing in charge of the Director of the Art Department, details of which are given on pages 39 and 40.

Self-Help

Students desiring to keep their expenses as low as possible find opportunities for giving instruction or doing light manual labor in exchange for board and room. Evanston offers unusual opportunities for self-support. The town is wealthy, generous, and sympathetic with the ambitions of students. Many of the residents of the city have themselves been students in the University.

Student-workers should inquire in advance of the College Y. M. C. A.; Y. W. C. A., or the Registrar, University Hall, Evanston, Ill., for printed bulletin and personal advice. Employ-

ment of this kind is only given after a satisfactory personal interview between employer and applicant. Workers should arrive in Evanston at least a week before the opening of school and should bring sufficient money for tuition and incidentals.

Examinations

REGULAR EXAMINATIONS for classification and promotion are held at the close of each semester in the Theory studies of that semester. Any student whose daily work has not been satisfactory may be excluded from examination.

Examinations in Applied Music are held at the close of the second and third year's work.

SPECIAL EXAMINATIONS are set for students who have been absent from a regular examination, or who have failed to receive a passing grade at a regular examination. No student may take more than one *special examination* for the same item of credit.

SPECIAL EXAMINATIONS for credit in vocal or instrumental music are required of students in Public School and Community Music, whose instruction in those subjects has been elsewhere than in the School of Music.

The fee for a special examination is $2.00.

Grades of Scholarship

At the end of each semester the standing of a student in each of his courses is reported by the instructor to the Registrar and is entered on record. Standing is expressed, according to proficiency, in grades A, B, C, D, E, F.

Grade A denotes superior scholarship; grade B, good scholarship; grade C, fair scholarship; grade D, poor scholarship; grade E, a condition which may be removed by a second examination; grade F, a failure removable only by repetition of the subject in the class. Work of grades A, B, and C is counted toward a degree or diploma. Work of grade D may also be counted toward a degree or diploma, but not more than one-fifth of the work required for graduation may be of this grade.

Work reported as of grade E must either be made good at a second examination within nine months, or must be taken again in the class-room if credit is to be obtained.

Work reported incomplete at the end of any semester, and not made good before the close of the next semester, can thereafter be given credit only under the conditions which apply to work reported as of grade F.

Students who do not take the regular examination in any subject at the close of the semester are reported absent, and credit for that subject can only be obtained by passing a Second Examination at the assigned time.

Undergraduates are not allowed credit for work done *in absentia*. Only those who have duly registered and have regularly pursued their studies in attendance at class are admitted to examinations.

No credit will be given for less than a semester's work.

The semester record of each undergraduate is sent by the Secretary to the student's father or guardian upon request. Failure in any semester to secure grade A, B, or C for at least forty per cent of the work undertaken by him will necessitate the student's withdrawal from the theory classes.

Absence From Class Exercises

Students are expected to attend all regular exercises in the course for which they are registered. If, in any semester, the absences of a student in a single course exceed one-eighth of the total number of assigned exercises in that course, he will be required to take, besides the regular examination at the close of the semester, an *additional or preliminary qualifying* examination in that subject. When a student's absences in any study exceed one-sixth of the total requirements in that study, his registration in that subject is cancelled, and the privilege of examination is denied. This rule is administered by the Faculty of the School of Music, which has power to restore the cancelled registration at its discretion.

Students absenting themselves from the last recitation in any subject before a recess, or the first recitation in any subject after a recess, will be charged with a double absence in each instance.

Fees and Expenses

All fees are for the year 1919-1920 and are subject to change in subsequent years.

The school year is divided into four quarters of nine weeks each, and the indicated fees, unless otherwise stated, are payable each quarter strictly in advance at the University office, 518 Davis Street, Evanston. Checks are payable to Northwestern University. Fees not paid within ten days of date of initial registration, are subject to an additional charge of two dollars.

Students may choose their studies in accordance with individual preferences, but those who follow full courses receive the benefit of an inclusive fee at reduced rates for the larger number of subjects.

REGULAR COURSE FEES

NOTE—The Theory fees in Courses I, II, III, IV and V, cover the subjects scheduled in any one year of a course. If the fee is paid for enrollment in one year of a course and the student desires to make up back work or take extra classes, additional fees are charged.

A Matriculation Fee of five dollars is charged upon entrance to a Regular course, or any Theory classes. It is paid but once and is not returnable.

I. *Course in Applied Music.* The fee is divided into two parts—The Theory Fee and the Private Lesson Fee. The full Theory Fee is $27.50 a quarter. This includes the incidental fees for Registration, Artists' Concert Series, and Resident Nurse, formerly charged as separate items, and five hours a week class work in the College of Liberal Arts.

The Private Lesson fees are additional, as listed on page 53.

II. *Course in Applied Music*—Same as in Course I.

III. *Course in Theory and Composition*—Same as in Course I.

IV. *Course in Public School and Community Music*—The full Theory fee is $37.50 a quarter. Other fees are the same as in Course I.

V. *Course in Principles, History, and Practice of Art and in Public School Drawing*—Ten dollars a quarter, and a Laboratory fee of one dollar a quarter for each of the Classes R2 and R4.

Private Lesson Fees

The fees here given are for Private Lessons, each a half-hour in length, for a period of nine weeks.

Instructor	Subject	One lesson a week	Two lessons a week
Arne Oldberg	Piano	$33.00	$60.00
Victor Garwood	"	28.00	50.00
Carl M. Beecher	"	25.00	45.00
Charles J. Haake	"	25.00	45.00
Margaret Cameron	"	22.00	40.00
Louis N. Dodge	"	22.00	40.00
Gail M. Haake	"	20.00	36.00
Nina S. Knapp	"	17.00	31.50
Lura M. Bailey	"	17.00	31.50
Stanley Martin	"	13.50	25.00
Elizabeth Shotwell Burger	"	13.50	25.00
G. A. Grant-Schaefer	Voice	33.00	60.00
Alta D. Miller	"	30.00	54.00
Walter Allen Stults	"	30.00	54.00
Rollin M. Pease	"	25.00	45.00
Myrtle Hatswell-Bowman	"	17.00	31.50
Margaret Fabian	"	11.00	20.00
Harold E. Knapp	Violin	28.00	50.00
L. R. Blackman	"	20.00	36.00
Day Williams	Cello	20.00	36.00
E. Stanley Seder	Organ	22.00	40.00
Stanley Martin	"	15.00	27.00
Arne Oldberg	Theory and Composition	33.00	60.00
Carl M. Beecher	" " "	25.00	45.00
Louis N. Dodge	" " "	20.00	36.00

PREPARATORY DEPARTMENT

Electa L. Austin	Piano	$11.00	$20.00
Mark E. Wessel	"	11.00	20.00
Mildred E. Rood	"	11.00	20.00
Hattie Lloyd Hamlin	"	11.00	20.00
Madeleine H. Ruff	"	9.00	16.00
Bernice L. Austin	"	9.00	16.00
Edna Macdonald	Violin	9.00	16.00

Special Students who confine their work to private lessons will pay the following additional fees each quarter: Registration, $1.00; Artists' Concert Series, 50c; Resident Nurse (chargeable to non-resident women students only), $1.00.

PARTIAL COURSE FEES

Students taking partial courses are charged the Matriculation Fee of five dollars upon entry, the Registration Fee of one dollar for each subsequent quarter, the Artists' Concert Series Fee of fifty cents, and in case of non-resident women students, the Resident Nurse Fee of one dollar.

One hour a week of Recitation for nine weeks.....$ 6.00
Classes: B1, B2, B3, B4, C1, C2, C3, C4.
D4, F1, F2, F3, G3, K1, K2, M, N1, P.
Two hours of Recitation a week for nine weeks.....$12.00
Classes: A1 to A4, AB, D1, D2, D3, G1, G2.
Three hours a week (combination of the above).....$18.00
Four hours a week (combination of the above).....$24.00

If subjects desired in the above aggregate more than $27.50, the student is privileged to enter under regular course fees—page 52.

E1 or E2.....$ 4.00	R1 to R7 (1 class a week)..$ 5.00
I1, I2, I3, J, N2, N3, N4....$10.00	R1 to R7 (2 classes a week) $ 8.00
L1, L2, L3, L4.....$ 7.50	H1 to H6 rates to be arranged
Physical Training .....$ 2.50	K1 or K2.....$ 6.00

PRACTICE FEES

Students not living at their own homes must do their practicing in the School of Music buildings, in rooms assigned to them by the Secretary, the number of hours a day to be decided by the student's adviser.

Piano or Voice, one hour a day for nine weeks.....$ 3.00
Violin, one hour a day for nine weeks.....$ 2.00
Two-manual reed organ with motor service,
one hour a day for nine weeks.....$10.00
Two manual pipe organ, with motor service, twenty-five cents an hour.
Three-manual pipe organ, with motor service, forty cents an hour.

REFUNDS

Private lessons falling on legal holidays are made up at the convenience of the teachers. Deductions are not made for occasional absences, whether due to illness or to other causes.

If due notice is given of the necessity for protracted absence on account of sickness, the value of private lessons missed after such due notice is received will be credited or refunded. Absences prior to such notice cannot receive this consideration.

One-half the fee for class lessons or practice is refunded to a student who withdraws before the middle of a quarter, provided he secures from the Dean a statement of honorable standing

and from a physician a certificate that his health does not permit him to remain in attendance.

Application for a refund must be made before the close of the quarter for which the fee was paid.

A discount of twenty-five per cent on private lessons is allowed to the immediate members of the family of a clergyman who is actively engaged in work of the ministry. It is not allowed on the class instruction or practice.

Estimate of Expenses

A prospective student planning a regular course with one major study may calculate one year's expense at Evanston as follows:

Major study	Items	Minimum	Maximum
PIANO.....	Theory fee, $110.00. Lessons, $100.00 to $240.00. Practice, 3 hours a day, $36.00. Text-books, sheet music, etc., $15.00-$35.00..	$261.00	$421.00
VOICE.....	Theory fee, $110.00. Lessons, $80.00 to $240.00. Practice, 3 half-hours a day, $18.00. Language and Diction, $30.00. Text-books, sheet music, etc., $15.00-$35.00.....	$253.00	$433.00
VIOLIN....	Theory fee, $110.00. Lessons, $140.00 to $200.00. Practice, 4 hours a day, $32.00. Text-books, sheet music, etc., $15.00-$25.00..	$297.00	$367.00
ORGAN....	Theory fee, $110.00. Lessons, $108.00 to $160.00. Practice, 1 hour a day, $40.00-$70.00. Text-books, sheet music, etc., $15.00-$25.00.....	$273.00	$365.00
PUBLIC SCHOOL MUSIC	Theory fee, $150.00. Vocal or instrumental lessons, $80.00 to $240.00. Practice, $18.00-$36.00. Text-books, sheet music, etc., $15.00 to $25.00.....	$263.00	$451.00
LIVING....	Add estimated cost of room and board.....	$300.00	$500.00

Studies additional to the major study may be calculated from page 49.

The above estimates include five hours' study in the College of Liberal Arts.

Summer School

Each year a Summer School of Music is held for six weeks, commencing in the last week in June. As a rule, about one-half of the regular faculty is in attendance.

DEPARTMENTS OF STUDIES

1. *Applied Music*—Individual half-hour lessons in vocal and instrumental music. Class lessons in Normal Piano Methods.

2. *Theory*—Class lessons in Sight-singing, History of Music, Harmony, Form and Analysis, Counterpoint, Composition.

3. *Public School and Community Music*—A course covering the outlines of the regular winter sessions. In addition to the regular class lessons, each class studying the work of certain specified grades, general sessions are held covering the work of the entire school grades. This plan makes it possible for every student to obtain a working knowledge of the outlines for all grades and at the same time cover the work of the regular winter courses.

UNIVERSITY CREDITS

Credits in the regular courses of Applied Music, or Public School and Community Music may be acquired in the Summer School.

Each Summer Class is arranged so as to equal a full semester's work. A maximum of six semester-hours of credit may be earned in any one summer. By attending two Summer Sessions, it is possible to do an entire year's work in first-year Sight-singing, History of Music, Harmony and Public School Music Methods.

History of Music, Advanced Harmony, Form and Analysis, and Public School Methods also receive credit in the College of Liberal Arts.

ADVANCED STUDY

Students who desire study and coaching in work more advanced than the classes listed, will find the Summer School fully prepared to meet their requirements. Information regarding advanced work is gladly given to any who call at the office or write. It is best to make arrangements at once, so as to reserve the most favorable periods for lessons and practice hours.

NOTE—The amount of work that may be taken, and the grouping of subjects, will be determined by consultation with the proper authorities. Students enrolled during the regular school year

1918-19 may enter classes in the Summer School only upon written recommendation of their faculty advisers.

Write for Special Bulletin to "Irving Hamlin, Secretary, Music Hall, Evanston, Ill."

Preparatory and Children's Department

A Preparatory Department is maintained by the School, where excellent instruction may be obtained in piano, violin, voice, or theory, at moderate rates.

When young children begin to take private instruction in piano, two half-hour lessons a week are entirely insufficient to give them that fundamental training which is necessary in the early stages. The young student is presented with so many complicated problems that both teacher and pupil are apt to be discouraged. These complications may be greatly reduced by systematic class work away from the keyboard, in which the various physical and esthetic problems may be worked out separately and presented in attractive form. ("P" on page 39.)

While this work forms the best possible preparation for individual instruction, private lessons in addition should be taken from the start whenever possible.

The quarters coincide with those of the regular school, being nine weeks in length. For information, send for Special Bulletin.

The Chicago North Shore Music Festival

In 1908 the Chicago North Shore Festival was organized for the purpose of giving music festivals on a large scale. The eleventh festival of the series was given in the week of May 30 to June 5, 1919. In a short space of time these vast musical gatherings have grown to rank with the long-established festivals of Worcester and Cincinnati in artistic merit and importance. The adult chorus of 600 voices is considerably larger than that of any permanently organized society in the country, and the children's chorus of nearly 1,500 singers is a prominent feature of the festivals. Famous symphony orchestras are engaged and the greatest soloists available are secured. For an auditorium, the great indoor athletic field of Northwestern University Gymnasium is used. This forms a magnificent concert hall, accommodating four thousand people. The acoustic properties are remarkably good, perhaps unexcelled anywhere in a building of its size. The great gymnasium, with its broad terraces and formal gardens leading

to the spacious marble trophy room, forms a sumptuous entrance and foyer to the concert hall.

It is only under conditions such as these that music makes its supreme appeal, and the student is fortunate indeed who can thus have his imagination aroused and his musical blood stirred. As a singer or auditor, such occasions will enlarge his musical horizon and fire his ambition.

The artistic oversight and the preparation of the choral masses is under the immediate direction of the Dean of the School of Music, while one hundred and twenty prominent citizens forming the Chicago North Shore Festival Association assure financial backing to the great undertaking.

So generously have these festivals been patronized that they have been able to more than pay expenses despite their magnitude.

The principal choral works thus far given include Handel's Dettingen Te Deum, Judas Maccabaeus, Messiah, Mendelssohn's Elijah (twice), Saint-Saens' Samson and Delilah, Verdi's Manzoni Requiem Mass (twice), Elgar's Caractacus, Dream of Gerontius (twice), Bantock's Omar Khayyam, Pierne's The Children's Crusade, St. Francis of Assisi, Haydn's Creation, Hamilton Harty's Mystic Trumpeter, Berlioz' Damnation of Faust, Wolf-Ferrari's La Vita Nuova, Sullivan's Golden Legend, and the first performance of David Stanley Smith's new work, the Rhapsody of St. Bernard.

The next festival will take place in the last week of May, 1920. For program of the last festival, see the Appendix.

Evanston Musical Club

The Evanston Musical Club is a choral society of one hundred and seventy-five voices composed of local residents and students who can qualify for membership. The Dean of the School of Music is director of the club. Its purpose is to give great choral works in the best possible manner, and it has an enviable list of achievements of this character. Its concerts are events of importance in the local musical world, and the best of solo talent is procured.

Owing to the fact that it can draw upon the exceptionally skilled forces of the Chicago Symphony Orchestra, it presents a class of work which would be impossible of performance under less favored conditions. The Club has been particularly enterprising in presenting new works. It has given pioneer performances of the works of Sir Edward Elgar, who is one of the most conspicuous figures in contemporaneous music, and has been among the first to perform in the West the picturesque works of Coleridge-Taylor, and certain works of Brahms, Dvorak,

Bach and Franck. At the Louisiana Purchase Exposition at St. Louis in the summer of 1904 the Club won the second prize of $3,500.00.

The conditions of membership are a voice of fair effectiveness, a correct ear, some knowledge of musical notation, and regularity in attendance. An annual fee of $2.50 is charged University students. Two concerts are given each season, one of which is Handel's "Messiah." All students in regular courses are required to attend these concerts.

School of Music Symphony Orchestra

Under the charge of the Director of the Violin Department, a complete symphony orchestra of unusual capacity has been developed. During the past season it has had a membership of over seventy, and its make-up is precisely the same as that of a professional symphony orchestra. The string section is composed of many experienced and talented amateurs. Symphonies and overtures by Beethoven, Mozart, Schubert, Mendelssohn, Wagner, Weber and Dvorak have been most effectively performed.

The orchestra not only supplies the college community with fine concerts, but also gives invaluable routine and experience to its own members. It further affords instrumentalists and singers the rare opportunity of performing concertos and arias with proper orchestral accompaniment.

A junior orchestra gives orchestral experience to young students and prepares them for the larger orchestra.

Programs of the two concerts given in the past season may be found in the Appendix.

String Quartette

The school possesses an excellent String Quartette, organized by and in charge of the Director of the Violin Department. During the past twenty years it has presented, with the assistance of various members of the faculty, practically all of the most important compositions having to do with solo string instruments or such instruments in combination with the piano.

Trios, quartettes, quintettes, sextettes and septettes, with and without piano, by the great classicists Handel, Haydn, Mozart, Beethoven and Brahms have been numerously represented; while the great romanticists, Schumann, Schubert, Mendelssohn and Dvorak, have received generous attention. The French composers have been represented by Franck, Godard, St. Saens and Debussy; the Russian by Borodin, Liadow, Rubinstein and Tschaikowsky; the Scandinavian by Gade, Grieg and Svendsen; and the Italian by Sinigaglia and Wolf-Ferrari. The American composer has not been neglected, works

by Charles Elander, Arthur Foote, Harold E. Knapp, Arne Oldberg, Daniel Protheroe, Albert G. Walthall and Adolph Weidig being included. Such rarely heard works as the Beethoven Quintette for piano, oboe, clarinet, French horn and bassoon; the Oldberg Quintette for the same combination; the Herzogenberg Quartette for wood-wind; and the Brahms Trio for piano, violin and waldhorn have also been performed.

Chamber music is conceded to be the most perfect expression of instrumental music, and its refining influence upon the taste of the students cannot be overestimated.

Artists' Series

Eighteen years ago a series of eight concerts was inaugurated in the School, known as the Artists' Series. Four of these are given by the University String Quartette and members of the Faculty, and four by visiting artists and organizations.

Programs of the Artists' Series for the past year may be found in the Appendix.

The A Cappella Choir

The A Cappella Choir is an organization of thirty advanced vocal students selected for the cultivation of the rare art of unaccompanied choral music. The repertoire of the choir includes music both sacred and secular; from the great medieval compositions of Palestrina, Orlando di Lasso and Bach, to such modern masters of choral writing as Elgar and Bantock. A no less important function of the choir is to bring before the public a class of music of extreme beauty, which is rarely performed, but which demands unusual finish and sympathetic interpretation to make it really effective.

The choir rehearses twice weekly without piano. The singers thus become expert in accuracy of intonation, and develop a feeling for absolute pitch. In tone quality, balance of parts, purity of intonation, and artistic interpretation, the choir attains the highest possible standards. The work performed has been such as to attract the favorable comment of the most exacting critics. The experience to be gained in this organization is invaluable to the prospective soloist or quartette singer. The choir is ordinarily composed of both men and women but owing to war conditions the 1918-1919 choir was obliged to dispense with male voices.

The choir holds itself in readiness to appear at University functions, and gives a number of concerts each year in Evanston, Chicago and adjacent towns.

General Information

Students are advised to report at the office of the School of Music a day or two before the beginning of the term to secure more favorable lesson and practice hours.

Prospective students who are desirous of personal consultation during the summer regarding their studies are requested to make appointments by mail.

Owing to the crowded condition of the School of Music, students desiring to study with leading teachers are advised to make application to the Secretary for time some months in advance of the fall opening.

The University is not responsible for the loss of any personal property belonging to any of the students in any building owned by the University, whether the loss occurs by theft, fire, or an unknown cause.

The School conducts a music store for the convenience of the students. Orders left at the Secretary's office will be filled the second day afterward, to be paid for in cash.

To qualify for the reduced tuition rates granted to members of ministers' families, application must be made in writing by the parent of the applicant, same to be endorsed by the minister's immediate superior in the religious denomination which he represents.

To "Special Students" in the School of Music a single study in the College of Liberal Arts costs $45.00 a semester. More than one study costs the full tuition of $75.00 a semester. Other small fees in addition.

Students are expected to attend public worship on Sunday in such church as they may prefer.

Students may not appear in public performances without consent of their instructors.

Unsatisfactory work, misconduct, or unpaid bills may subject a student to dismissal at the discretion of the Faculty.

Attendance at solo classes, lectures, recitals, and concerts is considered part of the school duties.

The Summer School Bulletin and the School Announcement are issued in April and July, respectively. Bulletins will be mailed to any address without charge upon application to either of the undersigned at Music Hall, Evanston, Illinois.

IRVING HAMLIN,
Secretary.

PETER CHRISTIAN LUTKIN,
Dean.

Register of Students, 1918-1919

POST-GRADUATE

Armstrong, Susannah Winifred ..... Glencoe
Austin, Bernice Lorena ..... Chicago
Briel, Marie Elizabeth ..... Peru
Goodsmith, Ruth Bowen ..... Chicago
Kisch, Mary Harriette ..... Evanston
Knapp, Hila Verbeck ..... Evanston
Marshall, Julia Sheldon ..... Evanston
Rood, Mildred Elizabeth ..... Evanston
Ruff, Madeleine Helen ..... Chicago

IN REGULAR COURSES

Abbanat, Florence ..... Aurora, Minn.
Adam, Esther Cecile Thalie ..... Chicago
Agle, Maurine Theressa ..... Bloomington
Agle, Myrtle Fern ..... Bloomington
Aikin, Helen Jeannette ..... Evanston
Allen, Thomas Ridgway ..... Evanston
Altenbern, Blanche ..... Savanna
Anderson, Neida B. Juliette ..... Leland
Andrew, Florence ..... Laporte, Ind.
Anthony, Rebecca Tennetta ..... Glencoe
Apple, Mamie Geneva ..... Broken Bow, Neb.
Arter, Elizabeth Lois ..... Kewanee
Atkinson, Anna ..... Astoria
Barbour, Lorraine ..... Evanston
Barney, Minnie Ruth ..... Chicago
Barras, Irene Alpha ..... Escanaba, Mich
Barrett, Louise Woodworth ..... Evanston
Baxter, Marjorie Leslie ..... Evanston
Becker, Madeline Love ..... Grand Rapids, Mich
Belangee, Myrtle Angeline ..... Waterloo, Iowa
Bell, Gladys Marilla ..... Harvard
Bennett, Fredericka ..... Chicago
Beveridge, Elizabeth Beatrice ..... Muscatine, Iowa
Bigger, Grace ..... Harlingen, Tex.
Blake, Mary Stella ..... Dubuque, Iowa
Bobb, Lucile ..... Mitchell, S. D.
Bolinger, Dorothy ..... Shelbyville
Bollman, Florence Rhea ..... Sturgis, Mich
Bowen, Genevieve ..... Kewanee
Brady, Emma Cumine ..... Greeley, Colo.
Brady, Cecilia Irma ..... Evansville, Ind.
Brandt, Helen K. ..... Walnut, Iowa
Broaddus, Mary Lee ..... Varna
Brock, Katherine Sherrick ..... Arkansas City, Ark.
Brown, Elizabeth Emma ..... Glencoe
Brown, Genevieve ..... Grand Rapids, Mich.
Brugnot, Miette ..... Evanston
Bruski, Hazel Marie ..... Chicago

Bryant, Edith Miriam ..... Hebron, Ind.
Bull, Dorothea ..... Evanston
Buriff, Doris Cardwell ..... Evanston
Burkart, Mabel Eleanor ..... La Salle
Burton, Marian Helen ..... Norfolk, Neb.
Butterworth, Florence Myrtle ..... Sedalia, Mo.
Cadle, Geneve ..... Western Springs
Cahill, Anna Ellen ..... Round Mountain, Nev.
Cannada, Charlotte ..... Park Rapids, Minn.
Canode, Laura Estelle ..... Oak Park
Carlson, Adela Henrietta ..... Clinton, Iowa
Carlson, Adena Pauline ..... Clinton, Iowa
Castenholtz, Helen Mae ..... Glencoe
Castleman, Helen Jane ..... Pawnee
Chamberlain, Marie-Louise Bruere ..... Chicago
Charleston, Thurman Fred ..... Marshall, Mo.
Chisholm, Marian ..... Oak Park
Christenson, Celia Oriet ..... St. Olaf, Iowa
Clapp, Maurine ..... Evanston
Clauser, Zula Mae ..... Bridgewater, S. D.
Clements, Catherine Jessica ..... Durango, Colo.
Clyborne, Gladys Ramona ..... Minneapolis, Minn.
Cook, Helen Rhoda ..... Chicago
Cook, Lucille Gertrude ..... Hampshire
Converse, Rachel ..... Sandwich
Cooper, Mary Ann Lenor ..... Chicago
Cornelius, Marjorie May ..... Hastings, Neb.
Crabbe, Mildred Frances ..... Birmingham, Ala.
Craven, Isabel Neoma ..... Kadoka, S. D.
Crawford, Dorothy Meredith ..... Fostoria, Ohio
Crowell, Cecil Eugenia ..... Crown Point, Ind.
Curry, Irma Loraine ..... Streator
Curtis, Frances Letta ..... Delavan
Danielson, Eunice Anita Ruth ..... Leland
David, Frances Elizabeth ..... Trinidad, Colo.
Davis, Maynie Oneita ..... Italy, Tex.
Day, Aline H. ..... Columbus, Grove, Ohio
de Souchet, Helen Duncan ..... Chicago
Diamant, Dorothy Eugenia ..... Jonesboro, Ark
Dickey, Alice Gertrude ..... Racine, Wis.
Dickson, Margaret Cecelia ..... Evanston
Dittman, Marion Martha ..... Chicago
Doane, Elizabeth Morris ..... Evanston
Donohoe, Catherine Camille ..... Chicago
Drobisch, Alice Wessells ..... Decatur
Drow, Florence Beatrice ..... Tomah, Wis.
Duthie, Margaret ..... Indianapolis, Ind.
Duvall, Dorothy Ann ..... Chicago
Duvall, Helen Elizabeth ..... Chicago
Eaton, Fern ..... Owaneco
Edwards, Mae Pearl ..... Belle Plaine, Iowa
Ellen, Alice ..... Albion
Elliott, John Gilchrist ..... Evanston

Endsley, Helen Gertrude ..... Milford
Englehart, Dorothy ..... Wichita, Kan.
Erickson, Alma Josephine ..... Story City, Iowa
Estes, Dorothy Harriet ..... Chicago Heights
Falconer, Margaret ..... Evanston
Farnham, Alice Alberta ..... Antigo, Wis.
Ferrell, Mary Lois ..... Raleigh, N. C.
Ferry, Neva Irene ..... Cushing, Iowa
Finney, Anne Katherine ..... Evanston
Fisher, Vera Marguerite ..... Columbia City, Ind.
Fitschen, Esther Viola ..... Olivia, Minn.
Ford, Grace Clifton ..... Enid, Okla.
Foster, Elinor ..... Evanston
French, Gertrude Marie ..... Magnolia, Ill.
Fry, Gladys Frances ..... Morristown, Minn.
Fulk, Lucile E. Worley ..... Evanston
Fuller, Mildred Helen ..... Galesburg
Fuller, Marjorie Maude ..... Galesburg
Fulton, Esther Geraldine ..... South Bend, Ind.
Funk, Lillian Mabel ..... Chicago
Gaarder, Elsie Margaret ..... Starbuck, Minn.
Galvin, Geraldine Margaret ..... Martindale, Mont.
Gallagher, Marjorie ..... Chicago
Geranen, Lempi Frederika ..... Lake Norden, S. D.
Gleim, Margaret Elizabeth ..... Streator
Glynn, Madeleine M. ..... Vail, Iowa
Gould, Evelyn Jane ..... Chicago
Graham, Constance Geraldine ..... Jonesboro, Ark.
Greene, Marjorie Hammond ..... Chicago
Greim, Helen Anna ..... Moline
Grenoble, Mary Elizabeth ..... Lena
Griswold, Ruth R. ..... Evanston
Guenther, Elsa Ann ..... Canyon, Tex.
Gwin, Sarah Hughes ..... Grenada, Miss.
Hamlin, Hattie Lloyd ..... Chicago
Hannen, Helen Mabel ..... Detroit, Mich
Harkness, Isabella V. ..... Evanston
Harmount, Anne ..... Chillicothe, Ohio
Hart, Dorothy Mary ..... Chicago
Hartel, Berdie Josephine ..... Plattsburg, Mo.
Hartman, Elizabeth ..... Hastings, Neb.
Haskins, Olivia Norma ..... Los Angeles, Cal.
Hathaway, Grace Myrtle ..... Lowell, Ind
Haynie, Dorothy Marie ..... Chicago
Heckenlaible, Marie Veronica ..... Bridgewater, S. D.
Heermans, Mary Electa ..... El Paso, Tex.
Helmuth, Lucile Mary ..... Leeds, Ala.
Hicks, Gladys Leone ..... Evanston
Hill, Ruth Elizabeth ..... Ipswich, S. D.
Hill, Selma Clarissa ..... Aurora, Minn.
Himmelheber, Anna Madaline ..... Pekin
Hine, Ruth Miriam ..... Savanna, Mo.
Hinman, Gladys Elizabeth ..... Cambridge

Hofstetter, Hettie ..... Austin, Tex.
Holbrook, Eleanor Francis ..... Chicago
Holliday, Mildred Catherine ..... Two Harbors, Minn.
Hoopes, Olive Louise ..... Springfield
Howard, Iva Grace ..... Sparta, Wis.
Howell, Henrietta Helen ..... Chicago
Howland, Rosamond Mason ..... Chicago
Hummel, Helen Lucile ..... Chicago
Hunter, Frances ..... Kankakee
Irons, Mayme Ethel ..... Rockford
Jakes, Edna Frances ..... Evanston
Jessen, Thora Elizabeth ..... Dickinson, N. D.
Jewell, Gertrude Violet ..... Eureka, Mont.
Johnson, Helen Currie ..... Oak Park
Jones, Laura Catherine ..... Muncie, Ind.
Joss, Ethel Maurine ..... Topeka, Kan.
Keller, Fanny Margaret ..... Madison, Wis.
Kennedy, Frances Louise ..... Evanston
Kennedy, Opal Corinne ..... Chanute, Kan.
Kidde, Elvina Riebe ..... Chicago
Killey, Dorothy Reay ..... Wilmington
King, Ruby Adele ..... Watertown, Wis.
Kirkpatrick, Florence Eunice ..... Spencer, Iowa
Kirkpatrick, Mary ..... Clayton
Klein, Venus Lillian ..... Milford, Ind.
Knobel, Emma Louise ..... Lancaster, Wis.
Knott, Helen ..... Benton Harbor, Mich.
Koeneman, Margaret ..... Eldora, Iowa
Kolb, Marguerite Elinore ..... Chicago
Kroeschell, Alice ..... Chicago
Kuhn, Myra Alice ..... West Chicago
Langkafel, Hazel Mae ..... Elmhurst
Larsen, Frances ..... Evanston
Latimer, Ann G. ..... Chicago
League, Edith Nellie ..... Galveston, Tex.
Lees, Lineta Elmina ..... Elgin
Lekberg, Sven Victor ..... Chicago
Light, Blanchard Frances ..... Winfield, Kan.
Lindsay, Buena Pauline ..... Fort Worth, Tex.
Livingston, Margaret M. ..... Chicago
Lloyd, Agnes Helene ..... Springfield
Lower, Marion May ..... Downer's Grove
Magill, Margaret Ogilvie ..... Wilmette
Manny, Ida Lillian ..... Portland, Ore.
Marks, Grace Alice ..... Woodstock
Marshall, Ruth Alice ..... Evanston
Marthens, Eunice Elizabeth ..... Evanston
Martin, Gwendolyn Katherine ..... Calumet, Mich.
Marvick, Anna Josephine ..... Story City, Iowa
Mason, Marion ..... Aurora
May, Carolyn Cheever ..... Harvard
McBroom, Edith Virtue ..... Marshalltown, Iowa

McCartney, Henrietta Elizabeth.....Mitchell, S. D.
McCormick, Mildred Irene .....Vincennes, Ind.
McDaniel, Mabel Claire .....White Sulphur Springs, Mont.
McDonald, Janet .....North Platte, Neb.
McDonald, Ora .....Evanston
McFarland, Karolyn Juanita .....Lafayette, Ind.
McGiffin, Hadassah .....Fremont, Neb.
McGilvray, Rose Mae .....Chicago
McGuire, Naomi .....Pawhuska, Okla.
McIntosh, Hilda Weeks .....Ashton
McKee, Elizabeth Marie.....Stuart, Iowa
McKenna, Marion Stevenson .....LaGrange, Ill.
McKinnie, Grace Katherine .....Wingate, Ill.
McMillen, Norma .....Wilmette
Mershon, Margaret .....Des Moines, Iowa
Meyer, Evelyn Antoinette .....Chicago
Miller, Ethel Marie .....Berwyn
Miller, Marie Elizabeth .....Britt, Iowa
Miller, Marie Wilhelmina .....Ottawa
Mook, Hazel Alice .....Chicago
Moore, Elizabeth .....Rhinelander, Wis.
Moore, Hazel Lillian .....Chicago
Moore, Mildred Madeline .....Evanston
Morris, Ruth Jeanette .....Youngstown, Ohio
Moss, Helen Louise .....Chicago
Munroe, Lucinda Ramsey .....Eagle, Mich.
Munzer, Charlotte Maxine .....Chicago
Murdoch, Margaret.....Sioux Rapids, Iowa
Naber, Ethel Zern .....North Manchester, Ind.
Neville, Margaret Edith .....Osco
Newman, Harriet Virginia.....Elgin
Newton, Mary Lee .....Carlsbad, N. M.
Nichols, Edna Mae .....Chicago
Noren, Yerda Elizabeth .....Upson, Wis.
Norton, Jessie Blythe .....Liberty, Mo.
Obert, Lucille Carolyn .....Atwood, Kan.
Olson, Aimee .....Winona, Minn.
Owen, Florence Richardson .....Chicago
Parker, Marian Alta .....Rensselaer, Ind.
Parmenter, Gladys Julie .....Lawton, Okla.
Parrish, Helen Kathryn .....Evanston
Partlow, Edna Mosetta .....Danville
Peck, Purcelle .....Pana
Pelham, Ora Mary.....Iron Mountain, Mich.
Pettee, Marguerite Mae .....Princeton
Pfetzing, Margarita Kathleen .....Havana
Pilon, Marjorie Belle .....Belvidere
Pirwitz, Celeste Henrietta .....Rock Rapids, Iowa
Powell, Ada Margaret .....Logansport, Ind.
Proud, Kathleen.....St. Joseph, Mo.
Rayner, Gertrude Elizabeth .....Elgin
Reese, Ruth Ramona .....Grand Junction, Colo.

Renfro, Eva Marie ..... Collinsville
Rice, Marguerite Gwendolyn ..... Evanston
Richardson, Cornelia Mary ..... Bay City, Mich.
Richardson, Mary ..... Chicago
Ridgway, Katharine Ruth ..... Chicago
Ringheim, Agnes Juliet ..... Canton, S. D.
Robertson, Elizabeth Blythe ..... Des Moines, Iowa
Robertson, Nona Elizabeth ..... Escanaba, Mich.
Robinson, Louise ..... Jonesboro, Ark.
Robrahn, Ethel Margaret ..... Chicago
Rockwell, Helen Lenore ..... Evanston
Ross, Alla Magdalene ..... Delphos, Kan.
Rykert, Martha Adelaide ..... Chicago
Sander, Eleonora Clara ..... LaGrange
Scheidenhelm, Frances Laura ..... Wilmette
Schneck, Mary Esther ..... Mt. Carmel
Schneider, Laura Louise ..... Chicago
Scofield, Besse Loretta ..... Crisman, Ind.
Seip, Eugenia ..... Springfield
Seymour, Ruth Webster ..... La Porte, Ind.
Sharp, Vivien Henriette ..... Evanston
Slick, Elizabeth Margaret ..... Bloomington
Slick, Hildred Elore ..... Plainview, Neb.
Smith, Ruth Hannah ..... Portland, Mich.
Speckman, Elsie Marie ..... New Lyme, Ohio
Spencer, Lois Elaine ..... Chicago
Spofford, Florence Carlton ..... Warren
Stahl, Geraldine ..... Fostoria, Ohio
Stainfield, Adrienne Genevieve ..... Joliet
Stansberry, Ethel Wayne ..... Westville
Stark, Lucile ..... Flint, Mich.
Stevens, Frances Ward ..... Tamaroa
Stone, Lois Elizabeth ..... Indianapolis, Ind.
Stone, Velma ..... Prophetstown
Storlie, Judith ..... Spring Valley, Minn.
Swanson, Evelyn ..... Bishop Hill
Szymanski, Marion ..... Chicago
Taggart, Bernice Lenore ..... Marlette, Mich.
Tate, Meca Minerva ..... Kokomo, Ind.
Taylor, Esther ..... Evanston
Taylor, Frances Marjory ..... Libertyville
Taylor, Sarah Kinder ..... Evanston
Temple, Ruth ..... Lexington, Neb.
Thompson, Elizabeth Marlow ..... Wilmette
Thompson, Ermine ..... Kirksville, Mo.
Thompson, Florence Hester ..... Chula, Mo.
Thompson, Kathryn Louise ..... Petersburg
Thorberg, Ida Pauline ..... Mandan, N. D.
Thrall, Laura Ernestine ..... Colorado Springs, Colo.
Treat, Jessie Luella ..... Coldwater, Mich.
Trimble, Margaret ..... Princeton
Urbain, Clemence Anna May ..... Wilmette

Van Akin, Kenna Zetta.....Manley, Ia.
Van Sickle, Pauline Marie.....Frankfort, Ind.
Waddell, Wilma Rosamond.....Otterbein, Ind.
Wall, Jessie Celeste.....Murphysboro
Wallace, Leontine .....Berkeley, Cal.
Wallendorf, Violet Caroline.....Evanston
Wanarny, Beryl Harriet.....Chicago
Waterhouse, Muriel Lucille.....Kendallville, Ind.
Watt, Jane Churchill.....Evanston
Wells, F. Elizabeth.....Evanston
Wendt, Frederika Lucile.....Canton, S. D.
Westbrooke, Mary Louise.....Jonesboro, Ark.
Weston, Mildred Elizabeth.....Omaha, Neb.
Wheeler, Louise.....Carrollton, Ill.
Whittemore, Dilla Lavina.....Sioux City, Ia.
Willman, Ethel Aills.....Kankakee
Winters, Naomi Aneta.....Evanston
Wohlers, Cora Ann.....Rock Rapids, Ia.
Young, Olive Josephine.....Chicago

SPECIAL STUDENTS

Allison, Julia.....Cherokee, Ia.
Anderson, Ruth .....Evanston
Anglin, Edith Maxine.....Leesburg, Ind.
Arenson, Mildred Violet.....Chicago
Ausmus, Margaret Louise.....Clayton
Avery, Arla .....Evanston
Baird, Anne Opal.....Chanute, Kan.
Baker, Verlyn Nina.....Evanston
Ballenger, Frances Louise.....Flint, Mich.
Barker, Esther Inez.....Janesville, Wis.
Bartels, Albert Fred.....Jackson, Mo.
Beall, Cornelia.....Lake Bluff
Berning, Harry Marvin.....Chicago
Berry, Eleanor Mary.....Evanston
Bingham, Margaret J.....Dubuque, Ia.
Bisbee, Muriel Violet.....Evanston
Blake, Hazel Winona.....Battle Creek, Mich.
Blanchard, Genevieve.....Oak Park
Bobb, Lucile Mary.....Mitchell, S. D.
Bovard, Alice May.....Evanston
Boyd, Dorothy .....Evanston
Boyd, Miles Case.....Sewanee, Tenn.
Brownlee, Anna Julia.....Minneapolis, Minn.
Burch, Virginia .....Du Quoin
Burnaby, Jean Kempton.....Evanston
Bush, Frances Buckner.....Evanston
Bush, Mayshell .....Evanston
Buswell, Florence Eleanor.....Evanston
Card, Grace Woodford.....Evanston
Carqueville, Grace Marie.....Highland Park
Carr, Eleanor .....Rosedale, Kan.
Carson, Jeanette .....Evanston

Chapman, Elizabeth ..... Evanston
Cheney, Carol Mickle ..... Chicago
Clay, Lois Clara ..... Butler, Ind.
Cook, Edith ..... Geneseo
Cox, Frederick John ..... Flint, Mich.
Craig, Catherine Gibson ..... Evanston
Curtis, Vivian Frances ..... Columbia, Tenn.
Diamant, Ruth Jane ..... Jonesboro, Ark.
Dinsmore, Grayce Lee ..... Chicago
Doak, Emily Beth ..... Paris
Edmonson, George Welton ..... Evanston
Ellingsen, Minnie Elida ..... Marinette, Wis.
Engelhard, Margaret ..... Evanston
Evans, Harold Rae ..... Paullina, Ia.
Fick, Elizabeth ..... Evanston
Fielding, Frances E ..... Glencoe
Finger, Dorothy Doolyn ..... Fort Collins, Cal.
Fitzmaurice, Margery Patricia ..... Forest City, Mo.
Flenniken, Irene ..... El Paso, Tex.
Ford, Minerva May ..... Evanston
Frank, Ruth Helen ..... Chicago
Gage, Josephine Grace ..... Evanston
Garrell, Harriet Woerheide ..... Webster Grove, Mo.
Garrigue, Dorothy ..... Evanston
Gillson, Florence ..... Wilmette
Goddard, Beryl ..... Evanston
Goldberg, Irving Morris ..... Kenosha, Wis.
Greene, Mildred Eva ..... Evanston
Grier, Mary Rhoda ..... Evanston
Griffin, Dorothy Dale ..... Evanston
Hackenburg, Maude Elizabeth ..... Monticello, Ind.
Hall, Gladys ..... Chicago
Hall, Marion Ferris ..... Evanston
Hanley, Frederick R ..... Evanston
Hansen, Edna Emily ..... Chicago Heights
Harper, Kathryn Harte ..... Evanston
Haskins, Jeane Elizabeth ..... Chicago
Hewitt, Eunice Fern ..... Park Lake, Mich.
Hill, Helen Maud ..... Sioux Falls, S. D.
Hoagland, Eleanor ..... Winnetka
Hoffman, Alma Bertha ..... Sanborn, Ia.
Hogan, Margaret Mary ..... Evanston
Holgate, Barbara ..... Evanston
Holton, Verda Kathryn ..... Geneseo
Hook, Alma ..... Evanston
Hoover, Kathleen ..... Evanston
Howlette, Izola Reeda ..... Atkinson
Huguenin, Sara ..... Wilmette
Hunt, Ross ..... Pittsburgh, Pa.
Ingraham, Sarah Helen ..... Evanston
Isaacs, Carol Lavonian ..... Thompson, Ia.
Jackson, Blanche Allyn ..... Las Animas, Colo

Jackson, Carol ..... Hubbard Woods
Jackson, Jean ..... Hubbard Woods
Jacobsen, Astrid ..... Wilmette
Jeffery, Greeta Willetta ..... Chicago
Johnson, Martha Lucile ..... Boone, Iowa
Jones, Alice Elizabeth ..... Evanston
Jones, May ..... Evanston
Joyner, Grace Elizabeth ..... Chicago
Kerr, John ..... Evanston
Kiess, Mary ..... Glencoe
Kilby, Alys C. ..... Chicago
Killingsworth, Lillian ..... Evanston
Kirschner, Hortense Raphael ..... Bozeman, Mont.
Knight, Margaret Anne ..... Jonesboro, Ark.
Kumnick, Charlotte ..... Power, Mont.
La Londe, Clarabelle ..... Evanston
Lee, Rachel Ra-lan ..... Nanking, China
Leonard, Mary Elizabeth ..... Winnetka
Leppla, Madelen ..... Oak Park
Lewis, Laura Wheeler ..... Evanston
Lindbeck, Myrtle Oldson ..... Evanston
Ludlow, Elizabeth Hartwell ..... Evanston
Lust, Dora ..... Kenilworth
Lutz, Gretchen Lenore ..... Gardner
Macdougall, Mary Josephine ..... Brandon, Manitoba
Mackenzie, Mary Courtney ..... Evanston
Madsen, Dorothy Maud ..... Winnetka
Madsen, Gladys Eleanor ..... Winnetka
Magee, Ethel Wyn ..... Two Rivers, Wis.
Magill, Dorothy ..... Evanston
Maltby, Clarence Lauren ..... Evanston
Margolis, Estelle ..... Chicago
Markle, Genevieve ..... Winnetka
Matson, Nettie ..... Taylor, Wis.
McCarthy, Nell Mae ..... Fort Branch, Ind.
McCutcheon, Katherine Mildred ..... Galva
McGinley, Alta Lois ..... Quincy
McIntosh, David Seneff ..... Evanston
Meeker, Edna ..... Evanston
Miller, Jessie Irene ..... Chicago
Molz, Bernice Mildred ..... Pana
Montgomery, Hazel Deane ..... Chicago
Newcomer, Alice Orleana ..... Dixon
Nichols, Lilas Rockwell ..... Evanston
Nichols, Sibyl ..... Evanston
Olsen, Olga ..... Evanston
Osterman, Minchen Martha ..... Evanston
Ouse, Signy ..... Wilmette
Parrish, Beatrice Victoria ..... Savanna
Paullin, Louise ..... Evanston
Paulsen, Helen Lucile ..... Sparta, Wis.
Pearson, Esther ..... Evanston

Peebles, Robert Kirby.....Evanston
Perkins, Helen .....Lincoln
Pierce, Mary Harriet.....Du Quoin
Porter, Elinor.....Blissfield, Mich.
Potter, Lucile .....Marion
Priester, Helen Bell.....Chicago
Prinsen, Kathryne Montgomery.....Evanston
Pyle, Mary Edna.....Stuart, Ia.
Roberts, Mabel Centennial.....Evanston
Robinson, Grace Sutherland.....Evanston
Rogers, Ora Belle.....Springfield
Ross, Lois Hazel.....Novinger, Mo.
Ryan, Michael Jerome Maule.....Kaukauna, Wis.
Sanborn, B. Eileen.....Evanston
Schott, Ilda Eugenia.....Highland
Schreiber, Ruth Beatrice.....Chariton, Ia.
Semelroth, Anne Johnson.....Evanston
Shaw, Juanita Elizabeth.....Chicago
Sheinin, Bernard .....Evanston
Shotwell, Frances Aronson.....Evanston
Silvers, Beatrice Ann.....Evanston
Simpson, Marion De Ford.....Atlantic, Ia.
Smith, Alliene Marie.....Evanston
Smith, Rachel Mary.....Amboy
Smith, Ruth Harriet.....Amboy
Smith, Shay Young.....Evanston
Sprague, Gladys Elmira.....Caledonia, Minn.
Stevens, Eunice Lucile.....Ironwood, Mich.
Stauber, Mary Louise.....St. Joseph, Mo.
Straubel, Octavia Minnie.....Green Bay, Wis.
Thoma, Hattie .....Evanston
Torrison, Osuld R.....Evanston
Ullrick, D. S., Jr.....Evanston
Vail, Marjorie .....Chariton, Ia.
Van Patten, Mary Lucille.....Chicago
Vrooman, Agnes Wickfield.....Kokomo, Ind.
Wagner, Mathilde Florence.....Evanston
Wald, Arthur .....Evanston
Wallace, Wilda Gertrude.....Grand Junction, Colo.
Watt, Dorothy Thompson.....Evanston
Wells, Viola .....Evanston
Whiteside, Eleanor .....Evanston
Whitman, John Russell.....Evanston
Wightman, Margaret Mary.....Evanston
Wightman, Marvel.....Globe, Ariz.
Williams, John Phelps.....Chicago
Wilson, Mabel .....Chicago
Winchester, Helen Trevette.....Chicago

PREPARATORY DEPARTMENT AND CHILDREN'S CLASSES

Allen, Edith Isabella ..... Evanston
Anderson, Ethel ..... Evanston
Anthony, Janet ..... Evanston
Anthony, Ruth Norton ..... Evanston
Avery, Margery ..... Evanston
Badger, Margaret Yeoman ..... Evanston
Ballard, Lucile ..... Evanston
Barnett, Sarah ..... Evanston
Barsumian, Herbert ..... Evanston
Belden, Mary Maude ..... Evanston
Bennett, Mary Elizabeth ..... Evanston
Bergman, Edna ..... Evanston
Bergman, Hedda ..... Evanston
Bergman, Olga ..... Evanston
Berry, Alberta ..... Evanston
Black, Jane ..... Evanston
Black, Mary Barbara ..... Evanston
Blue, Ethel ..... Evanston
Boyd, Ernest ..... Evanston
Brock, Constance Marion ..... Evanston
Brock, Edith ..... Evanston
Brownlee, Alice ..... Evanston
Burns, Elizabeth ..... Wilmette
Byram, Helen Elizabeth ..... Evanston
Campbell, Elizabeth ..... Evanston
Carlson, Ruth Engborg ..... Evanston
Chamberlain, Mary Louise ..... Evanston
Clapp, Carol Mariette ..... Evanston
Clark, Breckenridge Thompkins ..... Evanston
Clayton, Nellie ..... Evanston
Clyde, Dorothy Jeanette ..... Glencoe
Cone, Carroll ..... Evanston
Connor, Earl ..... Evanston
Connor, Thelma ..... Evanston
Cook, Eleanor ..... Evanston
Copper, Wilma Ruth ..... Evanston
Crane, William Piers ..... Evanston
Crawford, Elwood ..... Evanston
Cromwell, Janet ..... Evanston
Dalley, Alberta Victoria ..... Evanston
Davis, Margaret Foster ..... Evanston
Dawes, Mary ..... Evanston
Day, Mary ..... Evanston
Delmar, Margaret ..... Evanston
Divine, Donald ..... Evanston
Douglass, George Lyon ..... Evanston
Drew, Gertrude ..... Evanston
De Barry, Frances ..... Evanston
Dunham, Charles Little ..... Evanston
Dyche, Helen Scripps ..... Evanston
Dyche, Ruth Caroline ..... Evanston

Ebeling, Louise ..... Evanston
Eddy, Margaret ..... Evanston
Edwards, Eugenie ..... Evanston
Eiselen, Elizabeth ..... Evanston
Ellinwood, Kenneth Miller ..... Evanston
Elliott, Eleanor Louise ..... Wilmette
Engelking, Doris ..... Evanston
Fabian, Dorothy ..... Evanston
Farmer, Faith ..... Evanston
Field, Marjorie ..... Evanston
Fellows, Mary June ..... Evanston
Fowler, Aurel Grace ..... Wilmette
Frampton, Ruth ..... Evanston
Franklin, G. Wesley ..... Chicago
French, Thora Elizabeth ..... Evanston
French, Coila Louise ..... Evanston
Gale, Lucy Lucile ..... Evanston
Gillis, Dorothy Evelyn ..... Evanston
Gillis, Lillian Ethel ..... Evanston
Glanton, Louise ..... Evanston
Green, Gladys ..... Evanston
Griggs, Dorothy Marian ..... Evanston
Guyton, Marion ..... Evanston
Hadley, Frances Virginia ..... Evanston
Hallman, Alice Cathrine ..... Evanston
Hanawalt, Elizabeth Caroline ..... Evanston
Hanchett, Dorothy ..... Evanston
Hanchett, Jane ..... Evanston
Hanna, Gretel ..... Evanston
Hanna, Nanelie ..... Evanston
Haugan, Carolyn ..... Evanston
Haynes, Louise ..... Evanston
Hebson, George ..... Evanston
Hecht, Lawrence Charles ..... Evanston
Heier, Alfheim Johnson ..... Evanston
Hepner, Louise ..... Evanston
Hewitt, Ernest Jeffries ..... Evanston
Higinbotham, Bruce ..... Evanston
Higinbotham, Priscilla ..... Evanston
Hilton, John Gillette ..... Evanston
Hinde, Hubbard Kavanaugh III ..... Evanston
Hobbs, Albert ..... Evanston
Hopkins, Lucie ..... Evanston
Horn, Harriet ..... Evanston
Hughes, Alexander ..... Evanston
Hughes, Elizabeth ..... Evanston
Hughes, William ..... Evanston
Hyatt, Marge Carrie ..... Evanston
Hynes, Barbara ..... Chicago
Hynes, Elizabeth ..... Chicago
Irwin, Emily ..... Chicago
Jahn, Charlotte Josephine ..... Evanston
Jonas, Hope ..... Chicago
Jones, Muriel ..... Evanston

Kearns, Florence ..... Evanston
Kearns, John Edward, Jr. ..... Evanston
Kelly, Barbara ..... Evanston
Kelly, Burnham ..... Evanston
Kelly, Ellen ..... Evanston
Kelly, Margaret ..... Evanston
Kittridge, Benjamin ..... Evanston
Kordt, Herbert ..... Evanston
Koretz, Mentor ..... Evanston
Krause, Meta ..... Evanston
La Fever, Wesley ..... Evanston
Leonard, Dorothy Edith ..... Evanston
Levy, Frances Rose ..... Wilmette
Lewis, Avis ..... Evanston
Lewis, John Stryker ..... Evanston
Lewis, Madelyn ..... Evanston
Lindberg, Howard ..... Evanston
Linster, Marion ..... Evanston
Luker, Laura Floy ..... Evanston
Lull, Madelan Elsa ..... Evanston
Lundberg, Harold Hoge ..... Evanston
MacFarland, Dorothy Augusta ..... Wilmette
MacFarland, Ruth ..... Wilmette
MacNaughton, Laura Belle ..... Evanston
McConathy, Osborne William ..... Evanston
McGill, Janet ..... Evanston
McGill, Virginia Randolph ..... Evanston
McGrew, Marjorie ..... Evanston
McGuigan, Eleanor ..... Evanston
McLeran, Helen Madaline ..... Evanston
Meeker, Doris ..... Evanston
Moore, Clara ..... Evanston
Moran, Frances John ..... Evanston
Mortenson, Margaret Dorothea ..... Evanston
Noyes, Dorothy ..... Evanston
Noyes, Nannette ..... Evanston
Oaten, Alice Marjery ..... Evanston
Oldberg, Elsa ..... Evanston
Oldberg, Richard ..... Evanston
Oliver, Henrietta ..... Evanston
Owen, Jane ..... Evanston
Parker, Genevieve ..... Evanston
Parker, Mary ..... Evanston
Parmelee, Elizabeth ..... Evanston
Pearson, Allen ..... Evanston
Pearson, Dorothy Pearl ..... Evanston
Pease, Margaret ..... Evanston
Pierce, Marie Elizabeth ..... Evanston
Pope, Isabel ..... Evanston
Putnam, Marion ..... Evanston
Reed, Barbara ..... Evanston
Reeves, William T., Jr. ..... Evanston
Reynolds, Mark Allen ..... Evanston
Reynolds, Welden Owen ..... Evanston

Roberts, Paul ..... Evanston
Robertson, Ruth Elizabeth ..... Wilmette
Robinson, Bessie ..... Evanston
Robinson, Elizabeth Page ..... Evanston
Roesler, Gertrude ..... Evanston
Ross, Robert Wall ..... Evanston
Sanborn, Deborah Ethelwin ..... Evanston
Sargent, Helen Durham ..... Evanston
Schultz, Dorothy Ruth ..... Evanston
Scoll, David ..... Evanston
Scoll, Hannah Leah ..... Evanston
Scott, Robert ..... Evanston
Scurlock, Catherine Golton ..... Evanston
Shayne, Helen Barbara ..... Evanston
Sherland. Lennie ..... Evanston
Sherland, Sidney ..... Evanston
Skewes, Lawrence Earle ..... Wilmette
Smith, Herbert ..... Evanston
Smith, Helen Gwendolyn ..... Evanston
Smith, Jeanette ..... Evanston
Smith, Katherine Rosemary ..... Evanston
Stifler, Lucy ..... Evanston
Terrell, James Bannon ..... Evanston
Thrall, Evelyn ..... Evanston
Thrall, Edith Flint ..... Evanston
Tooke, Albert ..... Evanston
Torcom, Junior ..... Evanston
Torcom, Myrtle Elizabeth ..... Evanston
Torrison, Helen ..... Evanston
Towne, William Holabird ..... Evanston
Truska, Ruth ..... Wilmette
Turner, Thomas Fearing ..... Evanston
Vaughan, Gordon ..... Evanston
Walker, Edith Georgiana ..... Evanston
Watson, Cora Christine ..... Evanston
Webb, Louis ..... Evanston
Webster, Elizabeth Jane ..... Evanston
Webster, Towner ..... Evanston
West, Murray ..... Evanston
West, Virginia ..... Evanston
Wilcoxon, Elizabeth ..... Evanston
Wilson, Mary Elizabeth ..... Evanston
Wilson, Woodward ..... Evanston
Yegge, Charles Fred ..... Evanston
Yerkes, Mildred ..... Evanston
Yunkers, John ..... Wilmette
Yunkers, Nathalie ..... Wilmette
Yunkers, William ..... Wilmette

Summer School of 1918

IN REGULAR COURSES

Aird, Sydney (Miss) ..... Saskatoon, Sask., Canada
Albright, Thelma Vendetta ..... Brookville, Ohio
Anderson, Avis G. ..... Albia, Iowa
Baits, Maurine ..... St. Louis, Mo.
Baker, Amanda E. ..... Granite City
Barcus, Irene Gertrude ..... Wabash, Ind.
Barnes, Nettie S. ..... Mt. Morris
Bartlett, Gertrude Clara ..... Eau Claire, Wis.
Bigger, Blanche ..... Wapello, Iowa
Bigger, Grace ..... Harlingen, Tex.
Brand, Lola Leonor ..... Chicago
Bunce, Vera Agnes ..... La Crosse, Wis.
Burress, Margaret Alice ..... Tonkawa, Okla.
Chatham, Norma Grace ..... Marlin, Tex.
Church, Sylvia Colbourne ..... Arkansas City, Kan.
Clapp, Maurine ..... Evanston
Collet, Lucy ..... Salisbury, Mo.
Cowan, Claribel Hope ..... Windom, Minn.
Curry, Fleta May ..... Marlin, Tex.
Curtis, Vivian Frances ..... Columbia, Tenn.
Dahl, Gergard Hamlet ..... Sioux Falls, S. D.
Daily, Clara Teresa ..... Peoria
Dana, Beatrice ..... Sheridan, Wyo.
Dodd, Jessie ..... Charles City, Iowa
Drobisch, Alice Wessels ..... Decatur
Dupuy, Nancy Kathryn ..... Marlin, Tex.
Gamet, Fanchon Gwendolyn ..... Sioux City, Ind.
Garvin, Winifred Clare ..... Rensselaer, Ind.
Gilmore, Margaret Anne ..... Chicago
Glass, Lulu Victoria ..... Bagley, Wis.
Glomski, Hyacinthe M. Rita ..... Chicago
Gulick, Lanta Mae ..... Oklahoma City, Okla.
Hanks, Clara Mae ..... Saginaw, Mich
Hannen, Helen Mabel ..... Highland Park, Mich.
Harding, Bess Eva ..... Jefferson, Iowa
Hartel, Berdie Josephine ..... Plattsburg, Mo.
Harvey, Blanche Katherine ..... Tulsa, Okla.
Hatch, Mabel Belle ..... Eau Claire, Wis.
Hathaway, Grace Myrtle ..... Lowell, Ind.
Henderson, Irene Estelle ..... Orlando, Fla.
Hills, Mary Elizabeth ..... Sioux City, Iowa
Hootman, Thelma ..... Evanston
Hoover, Florence Wheat ..... El Centro, Cal.
Hunker, Mary Lee ..... Roanoke, Mo.
Johnson, Josephine Eliza ..... Charles City, Iowa
Jordan, Chloea ..... Losantville, Ind.
Kaufmann, Augusta ..... Des Moines, Iowa
Kiess, Mary Henriette ..... Glencoe
King, Grace Kathleen ..... Huntsville, Tex.
Kisch, Mary Harriette ..... Evanston

Laughton, Mildred Maylou ..... Livingston, Wis.
McDonough, Margaret Regula ..... Mantorville, Minn.
McGuire, Naomi ..... Pawhuska, Okla.
McIntosh, Anna Lora ..... Eldora, Kan.
Mathews, Joe ..... Dexter, Mo.
Middleton, Mary Myrtle ..... Crete, Ind.
Mosse, Blanche Geraldine ..... Port Arthur, Tex.
Moore, Hazel Lillian ..... Chicago
Mount, Winifred ..... Logansport, Ind.
Murphy, Lois Amelia ..... Goodland, Kan.
Montgomery, Mrs. V. L. McC. ..... Hubbard Woods
Naber, Ethel Zern ..... North Manchester, Ind.
Noren, Yerda Elizabeth ..... Upson, Wis.
Opjorden, Aagot ..... Milan, Minn.
Parrott, Lucy Lubel ..... Kansas City, Mo.
Pierce, Annie ..... Iowa City, Iowa
Plummer, Katherine ..... Seattle, Wash.
Powell, Ione Sara ..... Florence, Ariz.
Read, Dorothea Louise ..... Evanston
Roberts, Lou Evelyn ..... Sturgis, Mich.
Rockwell, Helen Lenore ..... Evanston
Rollman, Alice Elizabeth ..... Brookville, O.
Rollman, Vesta Marie ..... Brookville, O.
Sandidge, Daisy ..... Fort Worth, Tex.
Saunders, Ella ..... Denton, Tex.
Schaefer, Minnie ..... Cleveland, O.
Schoreck, Marie Josephine ..... Chicago
Schroeder, Elizabeth ..... Mountain Lake, Minn.
Scofield, Besse Loretta ..... Crisman, Ind.
Shipherd, Mabel Marie ..... Omaha, Neb.
Shull, Zona ..... Missoula, Mont.
Smith, Frederick George ..... Fort Smith, Ark.
Stensaas, Clara Louise ..... Eau Claire, Wis.
Stone, Vera Roland ..... Milan, Tenn.
Strand, Adah May ..... St. Peter, Minn.
Studley, Ruby Grace ..... Neponset
Swail, Hazel Feakin ..... Belvidere
Swanson, Alice Winifred ..... Osage, Iowa
Treat, Jessie Luella ..... Coldwater, Mich.
Wohlers, Cora Ann ..... Rock Rapids, Iowa
Wolfe, Deora Lunelle ..... Detroit, Mich.
Wood, Eva May ..... Saginaw, Mich.
Zielinski, Mary Virginia ..... Bay City, Mich.

SPECIAL STUDENTS

Baier, Alma ..... St. Louis, Mo.
Bartholf, Katherine ..... Glencoe
Bird, Kenneth J. ..... Nephi, Utah
Boyd, Miles Case ..... Sewanee, Tenn.
Carpenter, Faith ..... Jewell, Kan.
Carswell, Fanna Marie ..... Richland Center, Wis.
Caton, Clifford Asa ..... Fresno, Ore.
Cooper, Ruth Margaret ..... Castleton, N. D.
Conant, Ivy ..... Fargo, N. D.

Doble, Eleanor ..... Evanston
Fischer, Irene Jeanette ..... Winona, Minn.
Galvin, Geraldine Margaret ..... Martindale, Mont.
Gwin, Sarah Hughes ..... Shelby, Miss.
Hales, Henrietta ..... Evanston
Hart, Lelah Velma ..... Minneapolis, Kan.
Hayes, Pauline ..... Worcester, Mass.
Hazlett, Florence Elizabeth ..... Taylorville
Hillis, Marjorie Irene ..... Alpena, S. D.
Johnson, Mrs. C. E. ..... Evanston
Jones, Helen Agnes ..... Ravinia
Kaiserman, M. Gretchen ..... Richland Center, Wis.
Keffer, Edna Myrtle ..... Ligonier, Pa.
Laughton, Clara Evelyn ..... Livingston, Wis.
Lee, Eva ..... Glenpool, Okla.
Lhamon, Sandace ..... Springfield, Mo.
Meeker, Edna ..... Evanston
Melin, Mabel Eleanor ..... Duluth, Minn.
Mills, Bertha ..... Findlay, Ohio
Newton, Margaret Merrick ..... Fargo, N. D.
Obert, Lucille Carolyn ..... Atwood, Kan.
Olson, Alice Rosalie ..... Fargo, N. D.
Ouse, Signy Landmark ..... Wilmette
Parsons, Lulu ..... Volga, Iowa
Reichel, Harriet ..... Grand Rapids, Wis.
Rennel, Eva Margaret Mary ..... Manistee, Mich.
Rood, Mildred E. ..... Evanston
Schultz, Edith ..... Wilmette
Scott, Mary Beth ..... Curtis, Neb.
Sharp, Catherine Marguerite ..... Evanston
Sharp, Mary Elizabeth ..... Evanston
Shotwell, Frances Aronson ..... Evanston
Starrett, Josephine ..... Central City, Neb.
Szymanski, Cecelia ..... Evanston
Theil, Hilda Emelie ..... Portage, Wis.
Vail, Marjorie ..... Chariton, Iowa
Wallace, Edna ..... Evanston
Willoughby, Winifred Dell ..... East St. Louis
Woodward, Alva L. ..... Salt Lake City, Utah
Young, Ruth Evelyn ..... Winfield, Iowa

PREPARATORY DEPARTMENT AND CHILDREN'S CLASSES

Adams, John Loren ..... Evanston
Anderson, Earl Raymond ..... Evanston
Barnett, Sarah ..... Evanston
Barsumian, Herbert ..... Evanston
Beall, Cornelia Allene ..... Lake Bluff
Berry, Alberta ..... Evanston
Biesemeier, Agnes Margaret ..... Wilmette
Blaine, Elma Lyle ..... Evanston
Blymyer, Louise Adams ..... Evanston
Boulton, Iris ..... Evanston
Bunten, Isabel ..... Evanston

Camp, Rufus ..... Evanston
Carlson, Clarence Le Roy ..... Evanston
Carlson, Ruth Ingborg ..... Evanston
Carlson, Grace Dorothy ..... Evanston
Clayton, Nellie ..... Evanston
Copper, Willma Ruth ..... Evanston
Corlett, John ..... Evanston
Crane, William Piers, Jr. ..... Evanston
Crawford, Elwood ..... Evanston
Dunham, Charles ..... Evanston
Eddy, Margaret ..... Evanston
Franklin, Wesley George ..... Chicago
Franz, Dorothy ..... Evanston
Forbes, Preston ..... Evanston
Goddard, Beryl Gwendolyn ..... Evanston
Grotenhius, Albert Olgen ..... Chicago
Hanna, Nanelie May ..... Evanston
Hanawalt, Elizabeth Caroline ..... Evanston
Hanchett, Dorothy ..... Evanston
Hanchett, Harold ..... Evanston
Haynes, Louise ..... Evanston
Heaney, Alice ..... Evanston
Herold, Elizabeth F. ..... Evanston
Horn, Harriet Gertrude ..... Evanston
Huguenin, Sarah ..... Evanston
Jahn, Charlotte ..... Evanston
Kenley, Hazel ..... Evanston
Koretz, Mentor ..... Evanston
MacFarland, Dorothy Augusta ..... Wilmette
MacFarland, Ruth ..... Wilmette
Markle, Genevieve ..... Winnetka
Marsh, Charles ..... Evanston
McConathy, Osbourne William ..... Evanston
McGuigan, Eleanor ..... Evanston
Nichols, Sibyl Viola ..... Evanston
Oliver, Henrietta ..... Evanston
Parmelee, Elizabeth Alctha ..... Evanston
Parmelee, Rexford Clark ..... Evanston
Pease, Margaret ..... Evanston
Pope, Isabel ..... Evanston
Ray, Rosalind ..... Evanston
Rosendale, Marie ..... Evanston
Rubo, Helen ..... Evanston
Scott, Robert ..... Evanston
Scurlock, Catherine ..... Evanston
Seller, Helen Margaret ..... Sharon Center, Ohio
Sherland, Jennie Louise ..... Evanston
Sherland, Sidney Donald ..... Evanston
Skewes, Laurence ..... Wilmette
Smith, Herbert Lawrence ..... Evanston
Thrall, Edith ..... Evanston
Thrall, Evelyn ..... Evanston
Torcom, Epram M., Jr. ..... Evanston

Torcom, Myrtle Elizabeth ..... Evanston
Wilson, Woodward L. ..... Evanston
Wing, Rachel ..... Evanston
Worstall, Marian ..... Evanston

Appendix

Program of the Eleventh Festival of the Chicago North Shore Festival Association, May 30th to June 5th, 1919

Memorial Day, Friday, May 30, 1919, 8:15 p. m.

Conductor—MR. LUTKIN
FLORENCE HINKLE, *Soprano*
ROSE LUTIGER GANNON, *Contralto*
ARTHUR HACKETT, *Tenor*
HERBERT WITHERSPOON, *Bass*
Festival Chorus of 600 Singers
The A Cappella Choir
Minneapolis Symphony Orchestra

Chorus—"A Song of Victory"..... *Percy Fletcher*
"Requiem" ..... *Verdi*

Children's Matinee, Saturday, May 31, 1919, 2:15 p. m.

Conductors—MR. OBERHOFFER and MR. MCCONATHY
MABEL GARRISON, *Soprano*
Children's Chorus of 1,500 Voices
Minneapolis Symphony Orchestra

Overture to "Mignon"..... *Thomas*
Waltz Song (Girls)
Soldiers' Chorus (Boys), from "Faust" } ..... *Gounod*
Aria—Polonaise from "Mignon"..... *Thomas*
MISS GARRISON
Choral Arrangement of March—"Pomp and Circumstance"..... *Elgar*
CHILDREN'S CHORUS
Characteristic Dances, from "Nutcracker Suite"..... *Tschaikowsky*
Cantata—"The Forest Rondo"..... *Louise Ayres Garnett*
(First performance)
CHILDREN'S CHORUS
Songs: (a) "Kom Kjyra"..... *Norwegian Echo Song*
(b) "Baby" ..... *George Siemons*
(c) "Vous Dansez, Marquise"..... *Lemaire-Pastermack*
MISS GARRISON
Patriotic Songs
CHILDREN'S CHORUS

Artists' Night, Monday, June 2, 1919, 8:15 p. m.

Conductor—MR. OBERHOFFER
JOHN MCCORMACK, *Tenor*
Edwin Schneider at the Piano
Minneapolis Symphony Orchestra

Symphony No. 5, C minor..... *Beethoven*
Aria—"Il Mio Tesoro," from "Don Giovanni"..... *Mozart*
MR. MCCORMACK

Symphony No. 5, C minor, Op. 67 ..... *Beethoven*
Allegro con brio Andante con moto Scherzo Finale
Aria—"Il Mio Tesoro" ("Don Giovanni") ..... *Mozart*
MR. MCCORMACK
Prelude—"The Afternoon of a Faun" ..... *Debussy*
Recit.—Deeper and Deeper Still
Aria—Waft Her, Angels, from "Jephta" ..... *Handel*
MR. MCCORMACK
Theme and Variations, from Suite, Op. 55 ..... *Tschaikowsky*
Songs—"La Procession" ..... *Franck*
"When Night Descends" ..... *Rachmaninow*
"The Star" ..... *Saint-Saens*
MR. MCCORMACK
Three Flemish Folk-Songs ..... *De Greef*

Wednesday, June 4, 1919, 8:15 p. m.

CONDUCTORS—MR. OBERHOFFER and MR. LUTKIN
CYRENA VAN GORDON, *Mezzo-Soprano*
JOHN MCCORMACK, *Tenor*
REINALD WERRENRATH, *Baritone*
Festival Chorus of 600 Singers
The A Capella Choir
Minneapolis Symphony Orchestra

Lento—Allegro non Troppo from Symphony ..... *Franck*
Cantata—"The Dream of Gerontius" ..... *Elgar*

Victory Night, Thursday, June 5, 1919, 8:15 p. m.

Conductors—MR. OBERHOFFER, MR. LUTKIN and MR. OLDBERG
ROSA PONSELLE, *Soprano*
PAUL ALTHOUSE, *Tenor*
Festival Chorus of 600 Singers
The A Capella Choir
Minneapolis Symphony Orchestra

American Fantasy ..... *Herbert*
Aria—"Celeste Aida," from "Aida" ..... *Verdi*
MR. ALTHOUSE
Aria—"O Patria Mia," from "Aida" ..... *Verdi*
MISS PONSELLE
Chorus—Hymn of Thanksgiving ..... *Lutkin*
(First performance)
Solo by MR. ALTHOUSE
"Festal Rhapsody" (First performance) ..... *Oldberg*
Aria—Bird Song from "Pagliacci" ..... *Leoncavallo*
MISS PONSELLE
Suite for Orchestra ..... *McDowell*
Duet from "Madame Butterfly" (First Act) ..... *Puccini*
MISS PONSELLE and MR. ALTHOUSE
Chorus—"Land of Our Hearts" ..... *Chadwick*
Hallelujah Chorus from "The Messiah" ..... *Handel*
FESTIVAL CHORUS

Concerts of the Artists' Series

I. Chamber Music Recital, Nov. 8, 1918

ARNE OLDBERG, Piano
LEWIS R. BLACKMAN, Violin
DAY WILLIAMS, Violoncello

Sonata for Violin and Piano, A major ..... *Cesar Franck*
I. Allegretto ben moderato II. Allegro III. Recitativo—Fantasia
IV. Allegretto poco moso

Trio for Piano, Violin and 'Cello, Op. 99 ..... *Schubert*
I. Allegro moderato II. Andante un poco moso III. Scherzo—Allegro
IV. Rondo—Allegro vivace

II. Song Recital, Nov. 20, 1918

ALBERT LINDQUEST, Tenor

(a) The Happiness of Friendship ..... *Beethoven*
(b) "S'il etait vrai," from Iphigenie en Aulide ..... *Gluck*
(a) Chant Venitien ..... *Bemberg*
(b) Le Manoir de Rosemonde ..... *Duparc*
(c) Petite Main ..... *Saint-Saens*
(d) Carnaval ..... *Fourdrain*
(a) A Joyous Wanderer ..... *Horsman*
(b) The Night ..... *Treharne*
(c) My Menagerie ..... *Fay Foster*
(d) To a Messenger ..... *La Forge*

MODERN SCANDINAVIAN COMPOSERS (In Swedish)

(a) Romeo
(b) Flickan Kom Ifran Sin Alaklings Mote } ..... *Jean Sibelius*
(c) Maj!
(d) Mjuka sma Hander ..... *Emil Sjogren*
(e) Jag ar ung! ..... *Ivar Hallstrom*

III. Song Recital, Jan. 10, 1919

OLIVE NEVIN, Soprano

English Songs

O Had I Jubal's Lyre ..... *Handel*
May Dew ..... *W. Sterndale Bennett*
By the Simplicity of Venus' Doves ..... *Sir Henry Bishop*
Shepherd, Thy Demeanor Vary ..... *Thomas Brown*
A Woodland Madrigal ..... *Robert Batten*
Apple Blossoms ..... *Lawrence Kellie*
To a Little Red Spider ..... *Liza Lehman*
Morning ..... *Liza Lehman*

American Songs

A Garden Is a Lovesome Thing ..... *Alma Goatley*
To You, Beloved ..... *Louis Victor Saar*
Make Me a Song ..... *Henry Hadley*
Summer-Time ..... *Ward-Stephens*

I Once Had a Sweet Little Doll, Dears.....*Ethelbert Nevin*
From a Child's Garden of Verses.....*Ethelbert Nevin*
In Winter I Get Up at Night
Of Speckled Eggs
Dark Brown is the River
A Life Lesson.....*Ethelbert Nevin*
Come Unto These Yellow Sands.....*Frank La Forge*
Moonlight.....*Charles Wakefield Cadman*
The Pine Tree.....*Mary Turner Salter*
[illegible].....*Gena Branscombe*

IV. Chamber Music Recital, Feb. 22, 1919

CARL BEECHER, *Piano*
LEWIS RANDOLPH BLACKMAN, *First Violin*
CARL HECKER, *Second Violin*
CHARLES ELANDER, *Viola*
DAY WILLIAMS, *Violoncello*

Trio—Piano, Violin and 'Cello, Op. 8.....*Brahms*
Allegro Con brio Scherzo—Allegro Molto Adagio Allegro
Quintette—Piano and Strings, Op. 81.....*Dvorak*
Allegro, ma non tanto Dumka Scherzo—Molto Vivace
Finale—Allegro

V. Piano Recital, March 11, 1919

SIDNEY SILBER, *Pianist*
Head of the Pianoforte Department of the University School of Music, Lincoln, Nebraska

Sarabande ..... *Rameau-MacDowell*
Air et Musette.....*Rameau-Hollaender*
Gavotte ..... *Rameau-Hollander*
Rigaudon ..... *MacDowell*
Sonata in G, Op. 37.....*Tschaikowsky*
I. Moderato e risoluto II. Andante non troppo quasi moderato—Moderato con animazione III. Scherzo—Allegro giocoso
IV. Finale—Allegro vivace
Contemporary American Group:
A Prelude, B flat minor.....*Walter Morse Rummel*
Dreaming ("Tu me parles du fond d'un reve"—Victor Hugo).....
.....*Mrs. H. H. A. Beach*
Petites cloches dans la brune (Little Bells at Dusk).....*Francis Hendricks*
Scherzo, Op. 11, No. 2 (Dedicated to Sidney Silber)..*Alexander Mac Fadyen*
American Indian Rhapsody (On themes recorded and suggested by Thurlow Lieurance).....*Preston Ware Orem*

VI. Piano Recital, April 11, 1919

MISS AUGUSTA COTTLOW, *Pianist*

Toccata in C major for the organ.....*Bach*
I. Prelude II. Adagio III. Fugue
(Transcribed for the piano by Ferruccio Busoni)
Ballade in F minor, Op. 52 }
Nocturne, D flat major, Op. 27, No. 2 } .....*Chopin*
Waltz, A flat major, Op. 42.....*Chopin*

Norse Sonata, Op. 57 ..... *MacDowell*
I. Impressively; at times with impetuous vigor
II. Mournfully; yet with great tenderness
III. With much character and fire
Reflets dans l'eau ..... *Debussy*
Mephisto Waltz ..... *Liszt*

VII. Chamber Music Recital, April 23, 1919

ARNE OLDBERG, *Piano*
LEWIS R. BLACKMAN, *Violin*
CHARLES ELANDER, *Viola*
DAY WILLIAMS, *Violoncello*

Piano Quartette, Op. 23 ..... *Joseph Jongen*
I. Large—Anime II. Assez vite
Trio, Op. 50, for Piano, Violin and 'Cello ..... *Tschaikowsky*
In Memory of a Great Artist
I. Pezzo elegiaco II. (a) Tema con variazioni
(b) Variazione Finale e Coda

VIII. Chamber Music Recital, May 16, 1919

CHARLES J. HAAKE, *Piano*
LEWIS R. BLACKMAN, *First Violin*
CARL HECKER, *Second Violin*
CHARLES ELANDER, *Viola*
DAY WILLIAMS, *Violoncello*

String Quartette, Op. 18, No. 4, C minor ..... *Beethoven*
Piano Quintette, Op. 44 ..... *Schumann*

Faculty Recitals

July 5, 1918

MARK WESSEL, *Pianist*

Impromptu, B flat (Theme and Variations) ..... *Schubert*
Rhapsody, Op. 119 ..... *Brahms*
Fantasia Quasi Sonata ..... *Wessel*
Mr. Wessel presented this composition as his thesis for the degree of Bachelor of Music
Why, Soaring ..... *Schumann*
Ballade, G minor ..... *Grieg*
Nocturne, F sharp major; Polonaise, F sharp minor; Etudes, G sharp minor and C minor ..... *Chopin*

July 9, 1918

MRS. MYRTLE HATSWELL-BOWMAN, *Soprano*
MR. ROLLIN M. PEASE, *Baritone*
MR. STANLEY MARTIN, *Accompanist*

I. Songs for baritone
The Eagle ..... *Grant-Schaefer*
Uncle Rome ..... *Sydney Homer*
Knotting Song ..... *Early English*
Prolog, "I' Pagliacci" ..... *Leoncavallo*

MR. PEASE

II. Duets
The Nightingale, Heart, Repent Thee Not, Gondoliera ..... *Georg Henschel*

MRS. BOWMAN AND MR. PEASE

III. Songs for Soprano
Love Hath Wings ..... *Rogers*
Songs My Mother Taught Me ..... *Dvorak*
Invocation to Eros ..... *Kursteiner*

MRS. BOWMAN

IV. Duets
Legeres Hirondelles ..... *Ambroise Thomas*
Baigne d' Eau (Thais) ..... *Massenet*
Contentment ..... *A. Goring Thomas*

October 1, 1918

MISS ELECTA AUSTIN, *Pianist*
MRS. CLARE LIVINGSTON HANSEL, *Contralto*
PROF. G. A. GRANT-SCHAEFER, *Accompanist*

I. Bourree, A minor ..... *Bach*
Elegie, Tambourin ..... *Rameau-Godowsky*
II. Si mes vers avaient des ailes (Victor Hugo) ..... *Hahn*
Le desir ..... *Sibella*

Le Miroir (Haraucourt) ..... *Ferrari*
Seguedille (From the opera "Carmen") ..... *Bizet*

III. Garden in the Rain
Golliwogs Cake-Walk } ..... *Debussy*
Dance of Puck

IV. The Dove (Folk-Song of Tuscany) ..... *arr. by Schindler*
The Song of India (From the Legend "Sadko") .... *Rimsky-Korsakow*
The Song of the Shepherd Lehl (From the opera "Snegourotchka")
..... *Rimsky-Korsakow*

V. Polonaise Americaine
Impromptu } ..... *Carpenter*
At the Spring ..... *Liszt*

VI. The Sailor's Wife (Mary Stewart Cutting) ..... *Burleigh*
The Dairy-Maids (Conde) ..... *La Forge*
Rain (Negro Folk-Song) ..... *Turner*
The Home-Road ..... *Carpenter*

November 18, 1918

MR. STANLEY MARTIN, *Organist*
MR. ROLLIN M. PEASE, *Baritone*

Concert Overture in C ..... *Hollins*
Lied des Chrysanthemes ..... *Bonnet*
Chanson d'Espoir ..... *Meale*
Sunset ..... *Lemare*
Recit.—Thus Saith the Lord
Aria—But Who May Abide } "Messiah" ..... *Handel*
Variations de Concert ..... *Bonnet*
Adagio (from an Organ Sonata) ..... *Bach*
Psalm CXVII (arr. by Edw. Collier) ..... *G. A. Grant-Schaefer*
The Home Road ..... *John Alden Carpenter*
The Lure of the Sea ..... *Peter Christian Lutkin*
Allegretto ..... *Wolstenholme*
Chanson du Soir ..... *Matthews*
Festival Toccata ..... *Fletcher*

January 14, 1919

MYRTLE HATSWELL-BOWMAN, *Soprano*
CLARE LIVINGSTON HANSEL, *Contralto*
HARDY WILLIAMSON, *Tenor*, assisting
ROLLIN PEASE, *Bass-Baritone*
STANLEY-MARTIN, *Accompanist*

Quartets—
(a) Sumer is icumen in ..... *13th Century English Mss.*
(b) O Come, Everyone That Thirsteth, from "Elijah" .. *Mendelssohn*
Aria—If With All Your Hearts
Tenor Recit.—Ye People, Rend Your Hearts } From "Elijah" ... *Mendelssohn*
Duets for Soprano and Alto—
(a) When Twilight Weaves, arr. from Beethoven Minuet in G
..... *Gena Branscombe*
(b) Flower Duet, from "Madame Butterfly" ..... *Puccini*
Quartet—Bella Figlia dell' Amore, from "Rigoletto" ..... *Verdi*

Quartets—
(a) Songs of the Winds.....*Niedlinger*
(b) The Brook .....*MacDowell*
(c) Laughing Song.....*Van der Stucken*

Tenor Solo—Old English Songs
(a) My Lovely Celia
(b) Phyllis Hath Such Charming Graces
(c) Sally in Our Alley

Cycle for Soprano and Contralto—A Day in Arcady.....*Harriet Ware*
No. 1, "Morning," and No. 3, "Evening"

Quartet—"Chi mi frena il tal momento," from "Lucia".....*Donizetti*

Concerts by the School of Music Symphony Orchestra

First Orchestra Program, Nov. 22, 1918

*PROFESSOR OSBOURNE MCCONATHY, Conducting

America . . . . . .
ORCHESTRA AND AUDIENCE

Overture to "Phedre".....*J. Massenet*

The Intermezzi, from "The Jewels of the Madonna".....*E. Wolf-Ferrari*
Introduction to Act II.
Introduction to Act III.

Suite, "Peer Gynt," Op. 46.....*Edw. Grieg*
(a) The Morning (b) Ase's Death (c) Anitra's Dance
(d) In the Hall of the Mountain King

Military March, "Pomp and Circumstance," Op. 39.....*Edw. Elgar*

Funeral March of a Marionette.....*Ch. Gounod*

American Fantasie.....*Victor Herbert*

Second Orchestra Program, March 14, 1919

PROFESSOR OSBOURNE MCCONATHY, Conducting

Overture to Goethe's Tragedy "Egmont".....*L. von Beethoven*

Air on the G string (arr. by A. Wilhelmj).....*J. S. Bach*
Played by all the first violins

Comedy Overture on Negro Themes.....*Henry F. Gilbert*

Concerto for Piano, Opus 2.....*A. Arensky*
(a) Andante con moto
(b) Scherzo Finale
MISS JANE CHURCHILL WATT
(Prof. Carl M. Beecher, Conducting)

Two Indian Dances.....*Charles Sanford Skilton*
(a) Deer Dance
(b) War Dance

Marche Slave, Op. 31.....*P. Tschaikowsky*

*Professor Harold E. Knapp, conductor, absent on leave during 1918-19 in National Service.

Alumni Recitals

July 3, 1918

CHARLES EDWIN LUTTON, *Baritone*
RUSSELL VAN DYKE MORGAN, *Accompanist*
(Of the Class of 1915)

Confutatis Maledictis, from Requiem ..... *Verdi*
The Floral Dance ..... *Moss*
Negro Spirituals ..... *H. T. Burleigh*

1. Sinner, Please Doan Let Dis Harves' Pass
2. Nobody Knows the Trouble I've Seen
3. John's Gone Down on de Island
4. You May Bury Me in de Eas'
5. Weeping Mary
6. By and By
7. I Want to Be Ready
8. I Don't Feel Noways Tired
9. Go Down, Moses
10. Deep River
11. My Way's Cloudy
12. Swing Low, Sweet Chariot

July 12, 1918

MISS RUTH BOWEN GOODSMITH, *Pianist*
(Class of 1914)
MISS FRANCES ARNOLD, *Soprano*
(Class of 1915)
MISS DORIS TRAFFORD, *Accompanist*
(Class of 1916)

As on the Swelling Water ..... *Caldara*
A Pastoral (from Rosalinda) ..... *Veracini*
Pastoral, Capriccio ..... *Scarlatti*
The Lass with the Delicate Air ..... *Arne*
The Seraglio's Garden ..... *Sjogren*
Where My Caravan Has Rested ..... *Loehr*
Love Finds the Way ..... *Raff*
Sonata, Opus 59, "Keltic" ..... *MacDowell*
II. With naive tenderness. III. Very swift and fierce.
Negro Spirituals ..... *Burleigh*
Swing Low, Sweet Chariot
By an' By
Nobody Knows the Trouble I've Seen
At the Convent ..... *Borodin*
Sea Chanty, "One More Day My John" ..... *Grainger*
Concert Waltz, A minor ..... *Granados*

January 16, 1919

MR. MERWIN HOWE, *Pianist*
(Class of 1914)

Sonata, Op. 27, No. 2 (Moonlight) ..... *Beethoven*
Bourree ..... *Bach-Saint Saens*
Nocturne ..... *Schumann*
Arabesque, Evening in Grenada ..... *Debussy*

Arabesque ..... *Oldberg*
Fantasy, F minor
Nocturne, E major } ..... *Chopin*
Polonaise, A flat major

April 4, 1919

MISS MADELEINE RUFF, *Pianist*
(Of the Class of 1918)

Siciliano, F major
Scherzo, F minor ..... *Scarlatti*
Sonatine, G major ..... *Paul Juon*
I. Moderati amabile II. Bourree III. Rondino—Allegro
Fantasie, C major ..... *Schumann*
I. Allegro Molto Appassionato II. Maestoso sempre con Energia
III. Lento portamento
Humoresque, G major ..... *Tschaikowsky*
Au Jardin ..... *Balakirew*
Scherzo, C sharp minor, Op. 39 ..... *Chopin*

Chamber Music Recital, July 15, 1918

Members of the Fifteenth Detachment Band, Great Lakes Naval Training Station
HERMAN FELBER, JR., *First Violin*
Chicago Symphony Orchestra. Berkshire String Quartette
CARL FASSHAUER, *Second Violin*
Philadelphia Symphony Orchestra
ROBERT DOLEJSI, *Viola*
Concert Tour with Members of the Chicago Grand Opera Company
WALTER BRAUER, *Violoncello*
Lyceum Concert Artist
JOHN DOANE, *Piano*
Director of Organ Department, School of Music Northwestern University
String Quartette, Op. 18, No. 1 ..... *Beethoven*
I. Allegro II. Adagio III. Scherzo IV. Allegro
Minuet ..... *Boccherini*
Allegro ..... *Rimsky-Korsakoff*
Piano Quintette ..... *Wolf-Ferrari*
I. Tranquillo ed expressivo II. Canzone III. Capriccio IV. Finale

Demonstration of Children's Classes in Rhythmics

Feb. 8, 1919

1. Exercise in Mental and Motor response.
   The phrase, the beat, the rhythm and the accent.
   Associating time values with suggested ideas.
   Simple combination exercises.
2. A Simple dance drama suggested by the story of Demeter and Persephone. The class have developed the story in their own way.
   a. Demeter and grain maidens looking for Persephone.
   b. Evil spirit sent out by Pluto to find Persephone.

c. Persephone and her flower maidens gathering flowers.
d. Pluto and her evil spirits carry Persephone away.
e. Demeter mourns—The Grain and Flowers wither.
f. Hermes and his companions with bows and arrows go in search of Persephone.
g. The Wind, the Rain and the Sun come to revive the Grain and Flowers.
h. Persephone returns to bring the spring.

Demeter welcomes Persephone—Grain and Flowers revive.

All dance for Joy.

3. Finding Time Values.
   a. The beat, the accent, and suggested combination of story and rhythm.
   b. Nursery Rhymes—Dickory, Dickory Dock.
      See Saw Marjory Daw.
   c. Indian Rhythms.
   d. The Toy Shop.
4. Rhythmics and Athletics.
   a. Ball rhythms.
   b. Marching rhythms.
   c. Wrestling drill.
5. Time Values.
   a. Combination exercises.
   b. Ball rhythms.
   c. National rhythms—Hungarian, Old English, Italian.

This demonstration is not intended to be a finished program but to illustrate regular classwork.

Trio Club Concert

May 6, 1919

I. Cantata for Ladies' 3-part chorus—"The Lady of Shalott."
   Text by Lord Alfred Tennyson.
   Musical Setting by Wilfred Bendall.
   Ernestine Thrall, Soprano.
   Rollin Pease, Director.
   Marie Briel, Accompanist.

II. Songs for Baritone—
   Salutation to the Dawn ..... *Frederick Stevenson*
   The Green River ..... *John Alden Carpenter*
   Rolling Down to Rio ..... *Edward German*
   Rondel to Spring ..... *Frank Bibb*

   Rollin Pease

III. Songs for Ladies' 3-part Chorus—
   1. Valse Triste ..... *Sibelius*
      (Text from "Kuolama," by Jarnefelt)
   2. Woo thou Sweet Music..... *Elgar*
   3. When Love is Kind..... *Old Irish*
   4. The Bird of the Wilderness..... *Edward Horsman*
      (Arranged by Frank J. Smith)

The One Thousandth Students' Recital

Annual Benefit Concert for the Conservatory of Music of Northwestern University Settlement

Thursday Evening, May 8, 1919

PROGRAM

THE A CAPPELLA CHOIR

(Thirty Voices)

PETER CHRISTIAN LUTKIN, *Conductor*

Assisted by Advanced Students

Part Songs—In Spring ..... *Bargiel*

Sing Ye to the Lord (three part canon) ..... *Lutkin*

The A Cappella Choir

Organ—Prelude in B minor ..... *Bach*

Miss Marie Elizabeth Briel

Piano—Pastorale, Capriccio ..... *Scarlatti*

Miss Mary Lois Ferrell

Part Songs—The Sailor's Christmas ..... Chaminade

Solo, Miss Helen Rockwell

Lullaby ..... *Alcock*

The A Cappella Choir

Piano—Gavotte ..... *Sgambati*

Witches' Dance ..... *MacDowell*

Miss Jane Churchill Watt

Songs—Blossoms, Morning ..... *Hurlestone*

The Lark now leaves his wat'ry Nest ..... *Pellissier*

Miss Isabel Neoma Craven

Part Songs—Near my Father's Dwelling, Lullaby ..... French Folk Songs

arranged by ..... *Ferrari*

There was a pig went out to dig

Lancashire Folk Song arranged by ..... *Grainger*

The A Cappella Choir

Piano—Prelude ..... *Debussy*

English Waltz ..... *Cyril Scott*

Miss Constance Geraldine Graham

Recitative and Aria—Infelice! e tuo credevi ..... *Verdi*

Song—Serenata gelata ..... *Buzzi-Peccia*

Mr. Bernard Sheinin

Part Song—The Victor's Parade ..... *Herman*

The A Cappella Choir

Members of the A Cappella Choir

Accompanist, EMMA C. BRADY

SOPRANOS		ALTOS	
Anna Atkinson	Lucinda Munroe	Irma Brady	Hettie Hofstetter
Rhea Bollman	Helen Rockwell	Marie Briel	Edna Jakes
Mabel Burkhart	Laura L. Schneider	Virginia Burch	Ruby King
Geneve Cadle	Anne Semelroth	Florence Butterworth	Lineta Lees
Gladys Clyborne	Meca Tate	Mary Cooper	Ruth Smith
Alice Farnham	Ermine Thompson	Isabel Craven	Bernice Taggart
Dorothy Finger	Jessie Treat	Vivian Curtis	
Rose McGilvray			

Annual Commencement Concert

BY MEMBERS OF THE SENIOR CLASS OF 1919

EVANSTON WOMAN'S CLUB

Friday Evening, May 23, 1919

1. Piano—Concerto, E minor, first movement.....*Chopin*
   Miss Emma C. Brady
2. Vocal—Aria: "Depuis le jour" (from "Louise").....*Charpentier*
   Miss Anna Atkinson
3. Vocal—Arioso: Ah figliuol! Mio figliuol!
   (from "Il Profeta").....*Meyerbeer*
   Miss Florence Butterworth
4. Piano—Concerto, F minor. First and second movements.....*Arensky*
   Miss Jane Watt
5. Vocal—"Plus grand dans son obscurite"
   (from "Queen of Sheba").....*Gounod*
   Miss Meca M. Tate
6. Piano—Concerto, A minor, first movement.....*Grieg*
   Miss Lucile Wendt
7. Waltz Song—(from "Romeo and Juliet").....*Gounod*
   Miss Alice Farnham
8. Vocal—Recit. and Aria: Ah! My Heart is Weary
   (from "Nadeshda").....*Chaminade*
   Miss Edna F. Jakes
9. Piano—Concert Piece.....*Chaminade*
   Miss Constance Graham
10. Vocal—Aria: Imprecation (from "Le Prophete").....*Meyerbeer*
    Miss Laura L. Schneider
11. Piano—Concerto, D minor, first movement.....*Rubinstein*
    Miss Mary Lois Ferrell

THE SENIOR CLASSES OF 1919

DIPLOMAS CONFERRING THE DEGREE OF BACHELOR OF MUSIC

(FIVE YEARS)

Susannah Winifred Armstrong.....Glencoe, Ill.
Marie Elizabeth Briel.....Peru, Ill.
Madeleine H. Z. Ruff.....Chicago, Ill

DIPLOMAS CONFERRING THE DEGREE OF GRADUATE OF MUSIC

(FOUR YEARS)

Elizabeth Beatrice Beveridge.....Muscatine, Iowa
Emma Cumine Brady.....Greeley, Colo.
Florence Myrtle Butterworth.....Sedalia, Mo.
Alice Alberta Farnham.....Antigo, Wis.
Mary Lois Ferrell.....Raleigh, N. C.
Emma Marjorie Gallagher.....Chicago, Ill.
Constance Geraldine Graham.....Jonesboro, Ark
Sarah Hughes Gwin.....Grenada, Miss.
Edna Frances Jakes.....Evanston, Ill

Myra Alice Kuhn ..... West Chicago, Ill.
Lineta Elmina Lees ..... Elgin, Ill.
Margaret Murdoch ..... Sioux Rapids, Iowa
Laura Louise Schneider ..... Chicago, Ill.
Meca M. Tate ..... Kokomo, Ind.
Jane Churchill Watt ..... Evanston, Ill
Frederika Lucile Wendt ..... Canton, S. D

DIPLOMAS IN PUBLIC SCHOOL AND COMMUNITY MUSIC

(THREE YEARS' COURSE)

Bernice Lorena Austin ..... Chicago, Ill.
Dorothy Bolinger ..... Shelbyville, Ill.
Florence Rhea Bollman ..... Sturgis, Mich.
Celia Oriet Christenson ..... St. Olaf, Iowa
Isabel Neoma Craven ..... Kadoka, S. D.
Irma Loraine Curry ..... Streator, Ill.
Vera Marguerite Fisher ..... Columbia City, Ind.
Esther Viola Fitschen ..... Olivia, Minn.
Gladys Frances Fry ..... Morristown, Minn.
Mary Elizabeth Grenoble ..... Lena, Ill.
Helen Mabel Hannen ..... Detroit, Mich.
Pauline Hayes ..... Worcester, Mass.
Rose Mae McGilvray ..... Chicago, Ill.
Besse Loretta Scofield ..... Crisman, Ind.
Eunice Lucile Stevens ..... Ironwood, Mich.
Ermine Thompson ..... Kirksville, Mo.
Pauline Marie Van Sickle ..... Frankfort, Ind.

CERTIFICATES

CERTIFICATES IN PUBLIC SCHOOL AND COMMUNITY MUSIC

(TWO YEARS)

Florence Abbanat, ... Aurora, Minn.
Myrtle Fern Agle ..... Bloomington, Ill.
Myrtle Angeline Belangee ..... Waterloo, Iowa
Lola Lenor Brand ..... Chicago
Zula Mae Clauser ..... Bridgewater, S. D.
Dorothy Meredith Crawford ..... Fostoria, Ohio
Frances Letta Curtis ..... Delavan, Ill.
Clara Teresa Daily ..... Peoria, Ill.
Alice Wessels Drobisch ..... Decatur, Ill.
Winifred Clare Garvin ..... Waterloo, Iowa
Elsa Ann Guenther ..... Canyon, Texas
Anne Harmount ..... Chillicothe, Ohio
Ruth Elizabeth Hill ..... Ipswich, S. D.
Mayme Ethel Irons ..... Rockford, Ill.
Emma Louise Knobel ..... Lancaster, Wis.
Lineta Elmina Lees ..... Elgin, Ill.
Gwendolyn Katherine Martin ..... Calumet, Mich.
Janet McDonald ..... North Platte, Neb.
Elizabeth Marie McKee ..... Stuart, Iowa
Hazel Lillian Moore ..... Chicago, Ill
Gertrude Elizabeth Rayner ..... Elgin, Ill.

Nona Elizabeth Robertson ..... Escanaba, Mich
Helen Lenore Rockwell ..... Colorado Springs, Colo.
Eugenia Seip ..... Springfield, Ill.
Lucile Stark ..... Flint, Mich.
Bernice Lenore Taggart ..... Marlette, Mich
Helen Bettina Tangney ..... Sheldon, Iowa
Ida Pauline Thorberg ..... Mandan, N. D.
Laura Ernestine Thrall ..... Colorado Springs, Colo.
Muriel Lucille Waterhouse ..... Kendalville, Ind.

CERTIFICATES IN APPLIED MUSIC

(Four Years)

Anna Atkinson ..... Astoria, Ill.
Edith Tilroe Brown ..... Du Quoin, Ill.

CERTIFICATE IN APPLIED MUSIC

(Three Years)

Bernice Lenore Taggart ..... Marlette, Mich.

CERTIFICATE IN APPLIED MUSIC

(Two Years)

Irene Esther McDonald ..... Laurium, Mich

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Evanston—Chicago

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